

REPLAY magazine

AUGUST 1978
VOLUME III, NO. 11



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RePlay magazine

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COVER STORY

In five short years, Lee Peppard and his Tournament Soccer people have managed to write a new chapter in the history of the coin amusement industry. While maintaining a rigid distributor-operator marketing orientation, they have established their product largely by promoting it directly to the player himself. Innovative, expensive and very successful.

The salute to this organization in this issue is a well-deserved tribute to the people whose faith and true grit worked the Tournament Soccer concept thru to its present lofty status. But it's equally a tribute to those in the industry who caught this "new message" and worked with it — the operators and the distributors.

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editorial

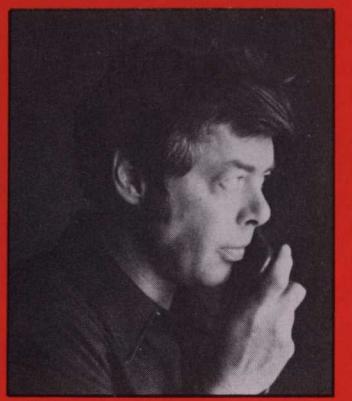
After years and years of being told to raise their play pricing, arcade owners are starting to sense a bit of resentment by the playing public. They are starting to get complaints, especially by parents, about the cost of play today and how much their kids are getting for their quarters. They're starting to gauge something many industry people have suspected for years — that judging amusement play by the minute, our machines provide the most expensive form of entertainment in the world.

Shocking? Figure it out yourself. Divide a kid's dollar into the amount of time he gets on a video or pingame on-average and you'll see it for yourself. And while every operator has a clear right and even a duty to himself to make a profit, the "bloom may be coming off the rose" for many players and parents unless the operator analizes his operation and puts out the "fires of complaints" before they get any bigger.

The chief rub, of course, is when a player puts money into a game only to find out one of the flippers won't work, or some other malfunction occurs to cripple his enjoyment of the game. Then there's the kids who chase their mothers down in the shopping mall because they've gone through \$2 in quarters in 20 minutes and beg more money. Many parents look to these in-mall amusement centers as electronic baby sitters to give them time to shop in comfort while the kids are amusing themselves. How many moms, we wonder, calculate the difference between the cost of amusement games and the ticket to a movie.

What's to be done? For starters, make a careful inspection of your arcades while they're in action. See if there are any chronic stiffs on the floor taking customer money and giving back a bad game in return. Many youngsters don't yet know the difference between the real fun pieces and the museum relics. Don't subscribe to the theory that once in the center, the customers will play anything on the floor so why bother to keep all the goods updated. Many kids will play anything, and if they pump half their quarters into luke warm relics, ask yourself if they really got their money's worth.

It took years and years for the image of the amusement center to get to its present status of desirability. It was done through great (albeit expensive) machines in a modern, themed decor. It's not a piece of simple real estate that turns rental money year after year without the need for maintenance. It's more like a farm that has to be continually cultivated, weeded out, watered with interesting player promotions and restored with fresh nutrient. Please abide by that. To milk the cow, you've got to feed her.



from the publisher

The coin machine industry has "come out of the closet" in recent years with an honesty about machine technical failures. After writing new product stories for over 15 years now, it dawned on me that factory press releases on new goods no longer carry the phrase: "in the unlikely event that a service will ever have to be made . . ." because, in reality, those service calls will have to be made, and in the case of some machines, made rather often.

Factory, distributor and association-sponsored service schools are hardly unique these days. Some operators and mechanics almost have enough technical knowledge that they might apply for an engineer's job at NASA. Kidding, of course, but it's remarkable to see so much good education being offered to the trade these days, rather than the sketchy classes of years past.

It's equally refreshing to see so many operating companies doing so much of their own electronic repair work, rather than depend totally on their distributors. If this trend continues (and admittedly it will have to if the operators ever hope to regain control of their route servicing), it will be a great help up and down the industry ladder.

Distributors, as usual, stand between the manufacturer and the operator. Something many operators may not completely understand is that many distributors have been forced to build and outfit extremely costly electronics departments to provide timely service for the customers, and in the process, create a big overhead situation. The warranties on some machines are peculiar. In many cases, the distributor has had to "eat" the cost of repairing a board because of a problem with the factory that made that machine.

(There are many distributors who regularly get into yelling matches with the parts people at some factories because follow-thru on board replacement is just plain poor.)

The warranty program between distributors and some of the factories has to be ironed out for the benefit of all in the industry. There is some behind the scenes work going on right now which could lead to some sort of uniformity between the two factions, but right now, it's advisable to "go a little easier" on your distributor when a service problem occurs you can't fix yourself. Rather than rag the distributor into the corner, work with him because he's got his problem too.

A lot more years will have to pass before this industry has properly completed its painful transition into the electronics age. Do as much of the work as you logically can. Use the factory 800 numbers without feeling you're bothering someone. And above all, continue to learn all you can about this new science of electronics. It's the "language" now being "spoken" in the industry.

Ed Adlum

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R-82
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R1-2
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R-82
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Datsun Owners Magazine Lauds Pinball

John Grossman, a Chicago-based feature writer and self-confessed pinball freak, wrote an article for the summer of 1978 edition of 'Datsun Discovery' (the magazine for Datsun owners) which reveals an amazing insight into pingames. Centered around the February 1978 national pinball finals sponsored by Bally in Chicago, the story briefly explains the changing image of games and their players, as well as offers some psychological rationales as to why people play pins.

He described the pinball freak (or as John labeled him, an "aficionado") thus: "The true aficionado is a dual master of colorful pinball lore, as well as of the kinetic movements of pinball's steel ball bearings. He knows that through the years pinball has been badly misunderstood. It's been wrongly classed with slot machines and equated with a similar looking device

called a bingo gambling machine. And it was the subject of a misinformed attack some 20 years ago in 'Better Homes and Gardens' magazine that ran the following subhead on a pinball story: 'Under the guise of amusement only, this vicious racket bleeds millions of dollars each year from youngsters. Act now to keep your children from being victimized.'

While noting the changing image of game players at the Chicago pin tournament, John began raising some basic questions concerning motivation for pin play. What he came up with follows, and his answers make interesting reading:

"Why is pinball so popular? For years I'd batted about private theories centering on pinball as an engrossing sensory experience, as the classic confrontation of man vs. machine. More recently, I posed the question to a psy-

chologist at Northwestern University.

"Professor Carl Duncan told me he knew of precious little academic study of pinball. But having experimented with slot machines, he explained a concept psychologists call 'partial reinforcement'. Reinforcement is the cornerstone of the behaviorist school of psychology. Behaviorists maintain that presentation of a reward upon completion of a task encourages the repetition of that task. Rewards can take many forms. Usually it's food to animals and verbal praise or money to humans.

"When Duncan admitted he hadn't even seen a pinball machine in ten years, I put him on the spot: On the basis of your knowledge of partial reinforcement and general knowledge of human behavior, how would you design a pinball machine that would encourage repeated use?

"His answer: 'In addition to free games a player could win by achieving a certain score, I would build into the machine a random partial reinforcement schedule that would operate apart from the player's skill. Also, I would want to clearly establish the goals so the player would know exactly what he had to do to score points. Finally, I would include some partial goals along the way in addition to the overall goal of reaching the necessary point total.'

To Grossman, "Duncan's words rang as true as the distinctive 'thwack' that comes from a machine as it relinquishes a free game. Specifically:

"'A random partial reinforcement schedule operating apart from skill': Certainly pinball's well known match represents a partial reinforcement apart from skill.

"'Clearly defined goals': At the bottom lower right hand corner of the playfield, a four-by-six inch card charts the way to clearly defined goals.

"'Partial goals along the way': On Bally's 'Power Play', the most obvious partial goals are two sets of four plastic drop targets, each best attacked by a well-angled flipper shot from the opposite side of the playfield.

"If Duncan is correct, pinball machines have a definite psychological allure. What's more, the quarter pumper who hits four out of five drop targets and claims he is getting the feel of the game may very well be right. Pinball, Duncan believes, is a learned skill that improves with practice."

UPI Spreads Pinball Message

Newspapers across the country are telling readers how to play pinball — thanks to a story by UPI quoting Anton Kraemer, design engineer for Williams Electronics, Inc.

Noting that "the revival of the pinball craze of the 1930's has attracted more than 20 million players of all ages," the UPI story states: "Flipper-type machines are now located in better class restaurants, bars, shopping malls, laundromats, and even homes."

Headlines are also positive for the industry in all sections of the country, with such banners as "America Flips in Pinball Craze", "Pinball Craze Going Strong" and "Pinball Picking Up Players of All Ages".

UPI points out that Kraemer plays about a hundred times a day while test-checking new machines at the Williams Chicago factory. Included in the story are the following five "player tips" Kraemer developed:

1. Read the instruction card. "It explains which targets give bonus points or extra balls and if they have to be made in sequence, so that you'll know where to aim to make your ball count," Kraemer explained.

2. Nudge gently. Explaining that nudging is not cheating and warning that a too-strenuous hit can activate the "tilt" signal, Kraemer is quoted as saying: "Just as pinball itself is a game

of skill, so is knowing exactly where, when and how hard to apply a gentle, quick nudge. Timing is also important. The ball has to touch an object on the playfield at the exact moment you nudge."

3. Work the flippers individually. Noting that beginning players often panic and press both flippers simultaneously when they see the ball moving toward the outhole, Kraemer advises: "The technique to avoid this is using flippers in quick succession to deflect the ball from one to the other. Hold it back until it's correctly aimed, or whack it solidly to the opposite side of the playfield."

4. Keep your eye on the ball. Kraemer points out in the UPI article that pinball is like any sport where the object is a fast-moving ball, cautioning players to "concentrate completely on the game, and talk with onlookers after you're done."

5. Concentrate on one game until you master it. "Playfields vary," the Williams' design engineer says, "so play each game enough to work out a winning strategy."

The UPI story appeared in such major publications as the Dallas 'Morning News', San Jose (Ca.) 'Mercury', Philadelphia 'Daily News', Las Vegas 'Journal', Albany 'Times-Union' and Madison (Wi.) 'State-Journal'.

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Plastic Tipped Safety Darts.

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- Bright, easy-to-read display panels.
- Poly-tipped darts . . . won't mar or damage game area.
- Occupies only 2½ sq. ft. of floor space . . . stands 6' 5" high.
- Complete, ready to plug in, with supply of extra darts and complete instructions on how to select and play the 3 different games of English Darts.



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Bally Promo Coins PR Points In Chicago

According to Bally's sales promotion manager Tom Nieman, the recent send-off for their new memory pin-game 'Strikes and Spares' was a complete success. The festivities included a cocktail party for local dignitaries and a two-week charity pinball tournament (see last month's 'Replay' for details of the planning.)

In the charity tournament, Ken Share, 23, from Skokie, Ill. captured first place. Jim Briney, a 19 year-old Elk Grove, Ill. resident, settled for second, and they both received a 'Strikes and Spares' compliments of Bally.

Ken and Jim emerged from a field of 130 contestants on June 20 to return the following Tuesday for the finals. Ken's score, 1,409,570, was the highest among the 60 returning finalists. Both winners also voluntarily donated \$50 to the Mental Health Association of Greater Chicago, the recipient of the monies generated from the tournament.

Ken and Jim began playing pins when they were both 12 years old and are still avid about their hobby. Although Ken owns a record store in Chicago, he not only finds time to play pins, but also has a team of friends who track down potential tournaments he can enter. To date, Ken has won three pingames and says he has room for many more.

Jim is a drill press operator for an engineering company and plays an average of 20 - 30 hours of pinball per week. His new 'Strikes and Spares' machine will find its home in his bedroom, "even if my bed has to be moved outside," he stated.

"I feel this promotion launched a unique concept for the marketing of pinball machines," noted Nieman. "Bally was very pleased with the consumer and distributor response to the entire promotion including the advertising, the cocktail party, and the public response to this exciting machine," he went on to say.

Stan Levin, director of marketing for Empire distributing, likewise felt the promotion was handled very well. "The operators were pleasantly surprised at the media coverage 'Strikes and Spares' received. I also surveyed the contestants in the tournament finals, and they reported a very positive reaction to the new piece. The concept developed by T.R.G. Communications for marketing this piece is an effective way to reach the consumer and operator in a joint marketing effort," Levin concluded.



Ken Share (left), winner of Bally's 'Strikes and Spares' charity pinball tournament, and Tom Nieman (right), sales promotion manager for Bally, tabulate Share's scorecard at the end of the tourney. "Bally was very pleased with the consumer and distributor response to the entire promotion," stated Nieman.

FALL PREVIEW



ARCADES

AMERICOIN Junkyard	\$695	MEADOWS Drop Zone	\$495
ATARI Gran Trak 10	595	MEADOWS Flim Flam	300
ATARI Jet Fighter	595	MEADOWS Lazer Command	795
ATARI Tank II	695	MICRONETICS Night Racer	1095
C.C. Speed King	395	MIDWAY Gun Fight	895
C.C. Speed Shift	350	MIDWAY Racer	695
EXIDY Alley Rally	900	MIDWAY Sea Wolf	1195
EXIDY Attack	950	MIDWAY Stunt Pilot	210
EXIDY Car Polo	1995	MIDWAY Winner	335
EXIDY Death Race	1195	MIDWAY Wheels	695
EXIDY Old Time Basketball	545	MIDWAY Wheels II	795
EXIDY Score	995	PSE Bazooka	1095
FUN GAMES BiPlane	545	RAMTEK Clean Sweep	350
FUN GAMES Race	495	RAMTEK Hit Me	925
FUN GAMES Tankers	495	RAMTEK Trivia	595
GREMLIN Blockade	895	SEGA Fonz	595
GREMLIN Hustle	925	SEGA Road Race	595
MEADOWS Bombs Away	550	SEGA Tracer	895
MEADOWS Bonkers	550	U.S. BILLIARDS Shark	450
MEADOWS Cobra Gun Ship	695		

COCKTAIL TABLES

U.S. BILLIARD Survival	\$395	GREMLIN Comotion I	\$895
BAILEY Fun Four	545	GREMLIN Comotion II	895
FUN GAMES Take-5	495	ATARI Tank II	795
MIRCO 21	995	MIDWAY Gunfight	995
MIRCO Super Stud	995	ELCON Baseball	895
MIRCO Strikes 'N Spares	1095	ELCON Blockbuster N/Four	1195
MEADOWS Flim Flam (new)	495	DIGITAL Knockout	395
MEADOWS Trax	495		

PHONOGRAPHS

NSM Century 21D	1095	NSM Prestige 160D	\$1095
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On the Line



Q: WITH SO MUCH EMPHASIS ON SOLID STATE FLIPPERS THESE DAYS, WHERE DO VIDEO GAMES FIT INTO YOUR PRESENT ROUTE PICTURE?

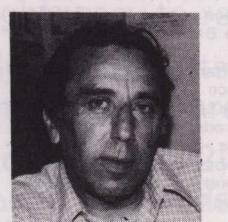
AL MINIACI, Jr., Paramount Vending, Ft. Lauderdale, Fla.

On the route, the new solid state flipper games are making more money than the bulk of our new TV games. However, in the arcades, we do have many TV games which outgross the new flippers. They also seem to have a longer life in the arcades opposed to the street locations. With the price of money today, I'm very careful in my choice of new TV games. The truth is the only video games I buy are the ones I know for sure are the big money makers. This is absolutely true on the route. For the arcades, I can occasionally take a small chance, because by and large, all of the games on the floor get some play, and the risk isn't as great as on the street. Inflation is eroding most of our profits, and that's why I can't risk putting a bad piece on the route and finding after four or five weeks I've picked a loser. Right now, I'm spending twice as much money buying new flipper games as opposed to TV games. Before the solid state flipper I wasn't spending nearly that much on buying pins. But I guess we need something new from the TV manufacturers if the pendulum is ever going to swing back the other way.



DAVE SANZO, Universal Coin, New Britain, Conn.

On my route, I have experienced some real changes over the past year. For one thing, I've noticed a very definite shift in income from one type of game to another. I'm speaking specifically of the new electronic pin games. Ever since I started adding them to the route they've taken over more and more of my gross income. Right now, in the games part of my route, not including music and pool tables, I'd say I am taking in almost 80% of my income on the new solid state pins. Because of this, I also had to change my equipment buying habits. I was just reviewing my equipment purchases the other day when I was getting ready for my fall buying, and was surprised to see I had spent more than three out of four dollars last year on new equipment, buying the new pins. And the way collections are going, I guess, I'll keep pretty close to the same buying schedule for the future. I still have about half my route to convert to solid state pins, and so most of my money is going for the replacement of the old type pin with the new ones. With new equipment costing so much now, I can't afford to buy anything extra. In other words, if I can't be sure of getting my investment back and a decent profit, I can't afford to buy. I guess that's the real reason I'm going so heavy into the new pins. I'm pretty sure of getting my money back.



SOL TABB, Sol Tabb, Inc., Miami, Florida

I have never spent more money for equipment than I have this year. Even on a conservative estimate I will probably spend about \$500,000 by AMOA time in November. Almost 40% of this money will go towards buying new solid state flippers. Then I'd guess about 30% of it will be for new TV games, with 20% going for jukeboxes and the remaining 10% for pool tables. This breakdown represents a major increase of our expenditures for flippers. If I had stayed with pool tables and jukeboxes I probably would have been better off. Actually, our return on investment in today's economy just isn't there with TV games and flippers. In fact, if I didn't have the ability to rotate my equipment on my route I'd be in real trouble. There has to be some changes made because not enough of the route income is staying with the operator. These changes must be made in the commission structure, since the overriding problem is the increased cost of equipment and labor which is not being shared by the location. This basic problem is not unique to our industry by any means. There are many types of businesses today experiencing higher gross collections but smaller profits. The cost of machines and the service on those machines is the chief overhead problem with the coin operator. Play-pricing has been raised, but again, if the operating business wants to cure its profitability problem then the locations are simply going to have to accept a lower commission. I know it's not easy but in reality, it's the only logical way to move.



TED NICHOLS, Automatic Vending Serv., Fremont, Neb.

Of course, solid state pins are the really big games now, but some of our videos do quite well. Any driving piece seems to go over up here, and Atari's 'Sprint II' is the best one we've ever had. Cinematronics' 'Space Wars' runs a close second place. The major trouble with videos is that they must be moved often because many of the machines' take drops off quickly. As far as purchasing them, our best bet is to go word of mouth from other operators, since so many videos are out right now. We once tried placing all videos in one location, thinking the take would increase. This location was a rollerskating rink with 500 kids visiting for two to three hour stretches. Then the rink would close for the night. It's one of those spots where you have all the machines going at once or none at all. After changing over to all videos in this location the take actually decreased, but this could be due to kids in the rink being more prone to pinball, rather than videoplay. Maybe if we tried it with a spot catering to an older crowd the result would differ.



A Changing Relationship

As I take pen in hand to write another essay about our ever-changing industry, my mind keeps wandering back to fifteen years ago this month. It must be a sign of growing old to be reliving the past. After all, I did just turn 37!

Fifteen years ago, my brother Lewis and I left on our first business trip. We were scheduled to go to Europe for nine weeks of business and pleasure. I was all of 22 and still wet in more places than just behind the ears. Lewis was 19 and eager to become a connoisseur and man of the world.

Our trip was highly touted with weekly institutional ads in both 'Cash Box' and 'Billboard' magazines. All of our customers and potential customers in Europe knew to look for a visit from the two young yanks from Philadelphia.

It's hard to imagine how much has changed in our industry during these fifteen years. The distributors in this country used to export to Europe and South America large quantities of music and games. We were always moving our trade-ins out of the country. The United States was the leader and the rest of the world were the followers.

There was some manufacturing being done outside the United States but it didn't appear to be significant. The rest of the world's tastes in coin-operated amusement and music machines were being dictated by the tastes of "those bloody Americans".

My, how things have changed. Most pingames made today are four-players, because of the demand created by sales to Europe. The run of games for European sales began to go first on the assembly line before the domestic run. Our American factories built, bought or created branch factories outside of the U.S. Major ideas and innovations in the novelty and electronic technology were bought, borrowed and bartered from around the world. All of a sudden, the tail began to wag the dog.

However, in my feeling of nostalgia, I want to return to those good old days of "yesteryear" (as they say in the Lone Ranger).

During the last week of June, 1963, my parents drove us to what is now Kennedy Airport in New York to board Aer Lingus for our flight to Ireland. We only had reservations for our flights to and from Ireland and our first couple of hotels; and we were



by Elliot Rosen

going to wing it the rest of the way through the Continent with Eurorail passes.

When we got to the airport, which was a city unto itself, my father dropped us off at the terminal with our luggage. My mother escorted us up to the counter and there we waited and waited and waited. We were such experienced travelers that we did not even know how to check in. My mother later told us that she thought to herself, "If they can't even check in their bags and tickets, how are they ever going to manage for nine weeks in Europe?"

Then it was time to board the plane. After everyone was in their seats we were prepared for takeoff. We sat in fear for an hour and a half, sweltering because the engines couldn't be turned on and the air conditioning wasn't working. Finally we took off on the first leg of what was to be our "college education" in the coin machine industry.

We had made Dublin our first stop because not only did we have a very good customer there, but the entire Verecchia family had befriended my parents and vice versa. They were the only ones who had been notified with a date of arrival and our stay there was only one of four stops where we had hotel reservations. I will spare you the travelogue description of the trip. However, I will tell you that flying in over the Emerald Isle is a breath-taking experience and the greenest country-

side I have ever seen is in Ireland.

When we landed at the airport outside Dublin, Lewis and I were sure that we were going to be greeted warmly and personally by our customer. We looked out of the window and saw all kinds of flags and banners flying and looked at each other knowing that it was all part of our welcoming.

We got off the plane and searched for our customer. He was nowhere to be found. We even had him paged but to no avail. So we took a cab. The driver told us he had to take the back roads because everything else was barricaded in anticipation of the arrival later that day of President John F. Kennedy.

When we arrived at the hotel, we were informed that our "confirmed" reservations were for different dates. We finally got accommodations at a hotel several miles down the sea coast and I am sure we were the first Americans to stay there in many years.

We finally were able to reach the Verecchias (they also had been given the wrong dates) and that began our education in the world of the international coin machine business.

In the arcades we saw, for the first time, the large-group gaming machines (which finally hit our resort arcades a couple of years ago). Throughout our trip, we saw "foosball" which was the most popular game in Europe then.

We saw how our used equipment was rehabilitated and made to look like new. We saw how to run clean operations with efficient help that gave a full day's work. We saw locations who appreciated what they got because of a shortage of equipment and operators. We also saw pride. Pride in a business, pride in service and pride in equipment.

After two days in the hotel, the Verecchias made us move in with them and we did the same thing when we revisited Dublin on the last leg of our trip. We drove with the Verecchias all over the countryside, including seaside resorts, visiting their locations and arcades. We saw how difficult it was to operate a business when the nearest parts house was three thousand miles away on the other side of the Atlantic. We witnessed the frustration of not being able to pick up the phone to order equipment from a local distributor to fill a new location or make changes. We were shown the problems created through shipping and the havoc creat-

ed when one small part is left out of a machine.

The Vereccias gave us a great foundation for what we were to encounter on the rest of our trip. The information, abilities and knowledge they demonstrated to us was, in retrospect, a strong indication of a trend of independence and strength all over the world in our industry. In just a few short years, the handwriting on the wall was to write a new chapter in the history of our industry.

In my next installment I will cover some more of our trip through the "Coin Machine College of Europe."

Robbery Update

This is an update on the armed robbery of our business I reported on last issue.

We are still awaiting a check from our insurance company. Two of the men have had preliminary hearings and have not been able to make bail. The third claimed to be a juvenile, which he isn't, and also faced a preliminary hearing. The fourth is still at large, however, but the police and District Attorney's office feel they will get him.

Because of the alertness of our staff and the police, the apprehension of the three men in our building led to the identification of these hoodlums by other victims from previous armed robberies. The D.A.'s office wants to put all the defendants together for one large trial.

The wheels of justice grind slowly, but if the verdict and sentence are adequate, I'll be satisfied with the slowness.

Time off from work for me and my employees is tough, but it is our obligation. We did have harassment from members of the defendants' families and their friends, but a strong court order and humane treatment, concern and protection from the police, have made us all feel more comfortable.

After the hearing, the three defendants will have the choice of trial by jury or by a judge. I would hope that by the end of the year this nightmare will be over.

Big Biz at Buckeye Bash

Ohio Music and Amusement Association exhibit chairman James Hayes reported to OMAA's board of directors that the recently concluded Exhibit and Show was widely praised as "the best state-sponsored program in the nation!"

Sixteen major exhibitors and over two-hundred registrants, including operators from Ohio, West Virginia, Pennsylvania, Illinois, Indiana, Minnesota, Michigan and Kentucky, attended the Show which was held at the Hilton Inn in Columbus, Ohio.

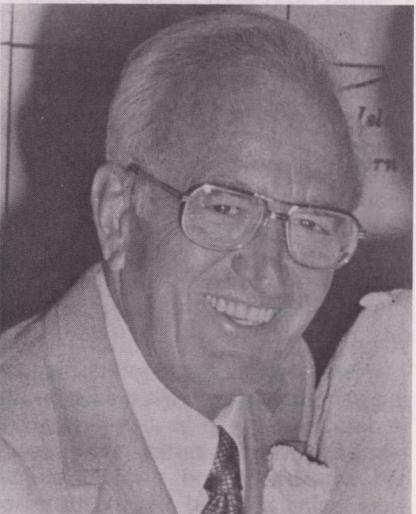
The Honorable Vern Riffe, Speaker, Ohio House of Representatives, discussed "The Legislative Process" at Friday's exhibitors luncheon which was followed by the election of officers.

A receptive and enthusiastic audience heard excellent presentations from, among others, Beau Eurell, former music and research director of 'RePlay', Jake Hayes from Gem Music Co., Alex Majewsky from Northern Ohio Records and Felicia Tornabene from Bally during Saturday's seminar sessions. Don Van Brackel, president of the AMOA, spoke on "Looking Ahead" and also showed the AMOA

audio-visual presentation during the president's luncheon.

The closing night dinner, with Hank Leonard of Triangle Industries serving as master of ceremonies, featured Marshall Caras speaking on "Running Our Business Like A Business", and the installation of the following officers: president, Dennis Hilligan; vice-presidents, James Hayes and Melvin Pearlman; treasurer, Clarence Neargader; secretary, Lawrence Van Brackel; and board chairman, Maynard Hopkins.

Si Redd Honored

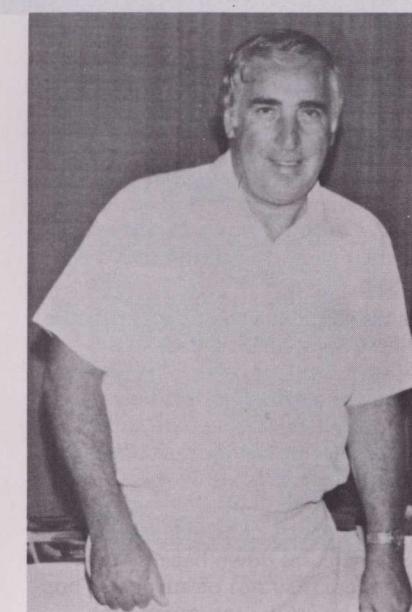


Si Redd, president of the Bally Distributing Co. of Reno, received the honor this year of being named the chairman of the 10th annual Governor's Cup Scholarship Support Dinner. The goal of this \$100 per plate function at the Governor's mansion was to raise money for the athletic programs at the University of Nevada-Reno.

Redd's past community efforts include work with the University of Nevada-Reno booster club, the Marine Corps 'Toys for Tots' campaign, the Nevada Heart Fitness Institute and the annual Silver State Marathon. He also oversaw the Nevada World Trade and International Tourism association from 1973-4 as its president and was instrumental in the formation of the association to promote Nevada worldwide.

Although no definite dates were decided, ICMOA also discussed sponsoring a service school on pinball repair, schematic reading and trouble shooting centering around the new solid state pingames.

Shapiro Tops Gremlin Sales



BERNIE SHAPIRO

Gremlin chief Frank Fogleman has announced the appointment of trade veteran Bernie Shapiro to the position of national sales manager. "We are absolutely delighted that a man of Bernie's enormous experience in the coin amusement field is now heading up our sales drive," Fogleman declared, "and we look forward to an even increased closeness with our distributors thanks to Bernie's legendary rapport with that sector of our industry."

Shapiro, who took the Gremlin sales desk over on Aug. 1st, is one of the all-time "triple hitters" of the coin business, having worked as operator, distributor and manufacturer's sales rep on various occasions in his career. Originally an operator, he worked with Sheldon Sales in New York State distributing Wurlitzer boxes, spent the years 1955 to 1964 with Rowe in Chicago (ending up as music and cigarette machine sales chief out of Chicago), headed up Choice-Vend's milk ma-

Pinball Guide

'Tilt', the 144-page book by Jim and Candace Tolbert dealing with every phase of the home pinball market, is now being printed by Creative Arts Book Co. of Berkeley, Ca. Scheduled for release early this month, the book helps individuals decide which machines would serve them best, provides pricing guidelines, and explains various phases of repair. Look forward to a review of 'Tilt' in our next regular issue of RePlay.

chine program, and in most recent times, was Mirco's sales director.

Sandwiched inbetween that rich career were a few more shots in the operating business, most notably a tour with Interstate United's Houston office, which controlled a huge route offering cigarettes, jukes, games, as well as full line vending.

Shapiro is pleased to be at Gremlin, which is a company he describes as "creative, solid and inventive". And since their export contract with a prominent agent expired recently, he has already become involved with foreign sales on their current 'Blasto' video game.

"This is a honey of a piece and I'm continuing Gremlin's already favorable start with it in the States, while making proper inroads with the foreign dealers," he declared.

Grotjan to Monroe

Norman Goldstein, president of Monroe Distributing Inc., is pleased to announce the appointment of Jerry Grotjan as sales manager of the Dayton, Ohio office. Jerry is a veteran of over 17 years in the coin industry, beginning his career in the finance field and eventually moving to sales where he became sales manager for Royal Distributing in Cincinnati.

"We are pleased with his addition to our staff and look forward to a productive relationship," Goldstein stated.

Goldstein also announced the appointment of Ed Griffiths as executive vice-president, and Alex Goldstein and Fred Goldstein as vice presidents to the distributorship.

Heavy Australian Flipper Market



BOB PRINZING

Flipper games are becoming as common as the wallaby and kangaroo in Australia, reports Bob Prinzing, who in late July conducted five solid state training schools "down under" for Williams Electronics, Inc.

Prinzing, Williams' manager of field services, reports there are more pinball games per capita in Australia than in the United States and the ratio is bound to increase with the recent introduction of solid state sounds on that far-away continent.

"The solid state sounds are so different than anything the distributors, operators and player have ever heard," Prinzing says. "It's going over very big. And the dual electronic sounds system Williams introduced with 'World Cup' has created additional excitement."

Prinzing detailed the Williams solid state system from coast to coast, making stops in Sydney, Brisbane, Melbourne, Adelaide and Perth. The schools were conducted at the offices of Williams distributor Leisure and Allied Industries with more than 200 operators on hand for the special lectures.

In his journey, Prinzing states he took special notice of the energetic promotion and marketing of pinball by Leisure and Allied Industries.

"I saw many ads asking the question, 'Do you have a Leisure Time Place?' A 'Leisure Time Place' is an empty space in any establishment where someone would have time on

their hands," Prinzing explains. "Of course, the ads suggest this space could be utilized profitably by placing a pinball machine in it.

"The campaign seems to be working," he adds. "I think the distributor/operator network has placed a flipper in every Australian bowling alley. The machines are in numerous hotels, grocery stores and even gas stations. Wherever there is a space and time to be spent in an Australian location, you will find a flipper."

KEN SEAVER



Ken Seaver and his wife Jackie at the London A.T.E.

There are any number of so-called "family businesses" in the coin industry. But when you talk about Central Vending Service, Inc., of Lake Geneva, Wisconsin, that's a Family Business!

Headed by Ken Seaver, he proudly points out that his wife Jacquelyn runs the office staff, while one son, Tracey, works as a mechanic and also attends college, and a third son, Erik who is all of 13, is a change boy in one of the arcades. The oldest boy owns his own arcade in San Francisco.

At the present time, Ken operates 34 Land of Oz arcades, and he plans to open six more before the year is out. The Land of Oz arcades are in 14 states, with most of them in the midwest and the southwest. The heaviest concentrations are in Iowa, Louisiana and Texas.

Ken started in the coin business in Joliet, Illinois in 1942, just after the U.S. got into the war. He started as a mechanic with Kelly Automatic Music, although as Ken explained, "I had absolutely no experience, but a tremendous enthusiasm, and so they hired me."

"I had always liked the amusement industry and as a kid had great curiosity about it. And so when I decided to look for a job, I naturally started with the coin industry."

He stayed with Kelley Automatic until 1945, and then returned to his home town of Lake Geneva. Once back home, he started his own route, putting out a few jukeboxes.

"I started putting out one piece at a time," said Ken, "and slowly built the route. I did everything myself at the time, and by the end of the first year, I must have had about 50 jukeboxes out on the street. We bought everybody's boxes back then, and we still do, today."

Ken also opened his first arcade during his first year in business. It was in a very popular nightclub called

the Riviera. And as he remembered it, the place opened with about 30 pieces. And Ken is particularly proud that he still has the location.

"We branched out into vending with cigarettes and candy in 1949, and then we went into full line vending about ten years later. We built that part of the business until 1972, and then we sold it to Subrod Vending of Burlington, Wisconsin.

"One of the reasons we sold our vending was because we had just opened our first Land of Oz arcade in a closed mall in Lake Charles, Louisiana, and we planned to spend a great deal of money and effort on this new venture. It also was a long way from home base and we recognized it would require a lot of extra effort. We opened that far away because it was the only lease we could get.

"Today, of course, leases are much easier to sign. As a matter of fact, we turn many leases down because the mall may be too small, or there may not be sufficient population, or the landlord may be asking too much rent. In any case, our decision to go into a mall or not to go into it is based on a great deal of research.

"Right now, the biggest problem we face is getting reliable help in the arcades. All of our equipment is metered and all of our employees must take polygraph tests. We have found in the areas where we have good managers, we usually get good help and have successful arcades. Naturally, we appreciate a good manager."

Although the arcades are scattered over a wide area, the street route still covers only a 20 mile radius in Lake Geneva. The route now includes about 350 games, and approximately 175 jukeboxes. And Ken explained the big earners on the route are the solid state flippers, and the pool tables. About half the flippers on the route already are solid state, and he expects to be all solid state in the very near future.

"And speaking of the future," Ken said, "I can't imagine any business today with a better one. I couldn't be happier, and my family feels the same way about it. For young people, this is the greatest business in the world to get into, and now is probably the best and the most exciting time to get into it."

ANTHONY DE DONA

When you see a need in business and fill it, you can usually count on success. Of course, the trick is to be sure there is a need.

When Anthony De Dona of Amusement Distributors, Inc. decided to become a distributor, it was for just such a reason. He was convinced there was a major sales and service void in the Long Island portion of Metropolitan New York, and he decided to do something about it.

"I felt for some time that operators in Queens, Nassau and Suffolk counties needed a distributor of their own. The operators I'm talking about had to travel all the way into Manhattan or New Jersey, to be able to deal with one of the big, good distributors.

"And they had to do this no matter what it was they needed, even if it was a small part. Otherwise they had to



Tony De Dona relaxing at his place of business in Flushing.

order it and then wait for some kind of delivery service to get it to them.

"It seemed to me that with this kind of set up, no matter how conscientious the distributor tried to be, the operator still faced a great deal of inconvenience. By supplying full distributor service, I believed, I could fill a need and help the operators in this really big marketing area."

De Dona opened his doors two years ago in May, on one of the busiest thoroughfares in the Queens borough of New York City. (For those not familiar with the city, Queens is a geographic part of Long Island, across the river from Manhattan.)

In this relatively short period of time, De Dona acquired PSE, Ebonite, Mirco and National Cigarette

Machines as direct lines. He explained that he can also get any other line on the market for his customers through jobbing arrangements with neighboring distributors. He is also quite proud that his total business volume increased almost 200% the second year over the first.

In fact, business has grown to the extent De Dona took a warehouse to augment the space of his original location. He is also building an electronics room to provide repair service on boards. He hopes this will be available for customer use by the middle of September.

"Although I do sell music I do not have any one music line exclusively," De Dona said. "But I hope one day to be able to add one. Right now, I'm just not ready for that. I need more qualified personnel, and of course this is the hardest part of the business, getting good help."

Because of the location, De Dona gets a lot of street traffic interested in buying games for home use. At the present, this phase of the business is not being overly encouraged.

"I make sales to homes because it's another way for me to dispose of equipment I might find hard to sell otherwise. But making a sale to a home-owner, especially being so visible on a main street the way I am, would really require setting up a whole department, and I'm not ready to make such a commitment yet. I may in a year or two. Maybe when I've got too many pins and games on the floor I'll be looking for that kind of business."

Although distributing music and games is new to De Dona, the distributing business itself is not. He started in the industry in 1968 when he bought a small cigarette route. He increased its size so rapidly, he found it was more profitable to buy his cigarettes as a wholesaler, and he soon became a full-fledged cigarette distributor under the name A and T Tobacco. This company is still going strong, and according to De Dona, gets a little bigger each year.

"All in all," he said, "every move I've made in this business has been a good one for me. I try not to take too many chances and I concentrate on giving my customers top notch service. I've been very lucky so far and I would not trade this business for any other business in the world."

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TV Shows Kids How Rock Jukeboxes Are Made

Rock-Ola phonographs and plant employees were recently featured on the NBC-TV program "Bubble Gum Digest."

Through the eye of the TV camera, viewers received a close-up look at many of the interesting and complicated operations that go into the assembly of a Rock-Ola phonograph.

Special telephoto lenses brought the viewer within inches of a vat containing molten solder. Printed circuit

boards float momentarily in the molten solder. Special areas printed on the bottom of the board accept the solder which forms the necessary circuitry for the board.

The close-up lenses also gave the viewer an operator's view of high-speed precision machines that produce thousands of parts used in every phonograph.

The TV camera also took the viewer into the fascinating and complicated



NBC-TV camera zooms in on Rock-Ola employee conducting a computerized quality control test on electronic parts in top photo. At bottom, the crew photographs the record changers, each of which must pass a 2½ hour test before it's installed in a new Rock-Ola jukebox.

area of computerized production and quality control testing. Rock-Ola engineers have designed computers that direct operators through highly complicated wiring assemblies. As each step is completed the computer checks the operation to insure perfect quality, then takes the operator to the next step.

In the record changer-player assembly department, TV viewers saw hundreds of units being tested simultaneously. Every Rock-Ola record changer-player must pass a lengthy operating test before it is installed in a cabinet. The hundreds of spinning turntables, revolving records and waving record changer arms created a fascinating picture.

Rock-Ola phonographs destined for countries outside the United States require special modification. The electric power, the coins and the language differ from country to country. TV viewers saw how these modifications are installed and tested on Rock-Ola phonographs destined for countries around the world.

Prior to being packed, each completed Rock-Ola phonograph goes through three final inspections. The first inspection is an audio test where the phonograph is played under normal and severe operating conditions. This test assures that the power system, speakers, tone arm and other audio assemblies are in perfect operating order.

The second test seen by the TV audience is conducted by a computer. In a matter of minutes, it puts the phonograph through a comprehensive test under stress conditions. The purpose is to find operating flaws or weaknesses that would not normally show up for months or years under normal playing conditions. If either problem is detected, the phonograph is rejected until the problem is corrected.

Tested and approved phonographs receive one more final examination before packing. The cabinet exterior is checked thoroughly to make sure all chrome, glass, metal and wood parts are in perfect condition. Approved Rock-Ola phonographs are then packed and shipped to every continent of the world.

The half-hour NBC-TV program, "Bubble Gum Digest", features one product each week that is of interest to teenagers.

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Mandi Martin Shatters the Guinness

When someone in the record business attempts to break the Guinness Book of World Records' mark for "continuous play on a pinball machine," the first thing that enters the mind is — it's a promotion!

Everybody assumes the record industry revolves around such stunts. Maybe that's why it was so exciting on June 26 at 12:01 A.M. when singer-songwriter Mandi Martin's 140 hour and 32 minute pinball marathon began: This was really the legitimate attempt of a pinball "freak" to break the existing record.

'For the record,' she did it!

Just before the action started, Mandi discussed how she got into pinball and how this event came about.

"Like everybody else, I used to play the machines when I was a kid. But I really got into pinball after working all day and night in recording studios. It's a great way to relax or wind down. Sometimes I'll play 15 to 16 hours in one stretch . . . only leaving for work or an appointment. My friends started kidding me about having the 'world's record' for continuous play on a machine. It was then that the idea of really doing it popped into my head. I heard that a man in England held the record for 138 hours. 'Not for long,' was my response."

Mandi received plenty of help from her friends in getting this attempt off the ground. She had been casually throwing the idea around



"There's a long way to go," describes Mandi's expression, just before the marathon began.

when she mentioned it to Bert Bogash (whom Mandi thanks as being central to this operation from its conception through the event itself). He thought of getting his friend Frank Ballouz of Atari involved. They supplied two new 'Middle Earth' solid-state pinballs for the marathon, and Frank was there when the action started to give her a few pointers. (Mandi was personally grateful to Frank and the people at Atari for their cooperation and "for saving me a fortune in quarters.")

Danny and Lisa Moses, long-time friends of Mandi's, organized and ran the crew which attended the event. In order to qualify for the Guinness Book of World Records, the following rules had to be observed:

1. There must be two witnesses

(also serving as crew) at all times who will sign a witness log after each completed hour of marathon play.

2. All signatures must be notarized, and two forms of identification are required from witnesses. There will be a Notary Public on the premises during business hours. (Gail Ritter, daytime, and Louise Monaco, nights, kept a constant vigil on the action and served as notaries.)

3. Mandi may have a five minute break after each 60 minutes of play. She may accrue (i.e., accumulate) this time and take a longer break if she desires. All breaks taken will be logged and the length of break indicated in minutes.

But the crew had a few other duties besides these which kept them busy. They also fed Mandi (as well as timed her feedings), gave her vitamins, took care of phone lines including a set of headphones which allowed her to talk live to various media people across the country while the event took place, and were in charge of contacting either a doctor or pinball repair person in case of emergency — both were on call throughout the marathon.

"Flipper" (as her friends nicknamed Mandi) had some kind things to say about her helpers, "Words cannot express my feelings of gratitude to Danny and Lisa Moses for the unselfish devotion shown to the planning of the event, scheduling the crew, getting me here, and keeping my head in the right place since the very inception of all this. I love you both."

"And to the crew, the wonderful friends who helped me through the most difficult week in my life, my deepest appreciation is yours forever."

Members of the crew aiding "Flip-



RePlay news editor Dave Stroud (left), Bert Bogash (center) and Atari's national sales manager Frank Ballouz cheer Mandi on during the early hours of play at the L.A. Crossroads.

Pin Record

per" included seasoned television and movie actor Kyle Johnson. Singer-songwriters Bob Lind, Donald Joseph and Severin Browne were also among the hardest workers. Angelo Cicero donated lighting equipment as well as time. Dick Clark, one of everybody's old favorites since the early days of American Bandstand, personally called to express his hope that all would go well. Unfortunately, Dick had to leave town on business, but he wanted to wish Mandi luck just the same.

Although it sounds like Mandi had about all the support needed, it was nice of her parents, Walter and Nellie Gelder, to also show up and help kick off the event. Walter was real excited about the marathon and even though he is not a game player, he admitted that "Nellie plays sometimes."

When Mama Nellie was questioned about her being known to occasionally play a pinball, she said it's true. She also discussed the origin of her daughter's hobby, and, as a parent, her attitude towards it. "Mandi always played games as a child. The kids used to spend lot of their time at the beach in the arcades. We thought it was OK because they never got into trouble and it seemed to keep up their interest."

Just before the action started, amidst picture taking and friendly conversation, a small gallery was roped off and set up for spectators. In the first hour of play "Flipper" won five free games plus received four consecutive matched numbers. She said that the wide body of 'Middle Earth's' play-field gives her more to work with, and thus, she feels, it will keep her interest up. "At first I wasn't too hot on the wide body machines, but now they're all I play."

After the first 30 hours of play Mandi experienced the following dream which stands as a classic of pinball folklore: "Just after midnight of the second day, my mind left my body. While my body was playing, my mind checked into the Riviera Hotel in Las Vegas. I clearly remember the room down to details like the sunken tub I could hardly wait to get into."

"Throughout the marathon I never felt like I was in the same room day or night due to the turnover in crew personnel and constant rearrangement of the lighting. Although I sat at 'Middle Earth' for almost six straight days and nights, I had the sensation of constant movement," explained the new world's record holder.

It's no wonder Mandi imagined



TRIUMPH! The moment of victory is finally reached as Mandi Martin completes her 140 hr. marathon on 'Middle Earth'. She's absolutely jubilant, as are her friends and supporters.

this constant movement when you add media people to the list of those interacting with her during the event. UPI's national wires covered the progress. Long Island's Newsday also gave notice of the event. In Los Angeles, channels two (CBS), seven (ABC), and nine (independent) were among those attending and reporting the action. Live radio interviews and progress reports through Mandi's headsets went out over WNOE (New Orleans), KJR (Seattle), in addition to KABC, K100, KRTH, and KNXFM locally.

Considering all the time put in, Mandi and the two 'Middle Earths' held up pretty well. A serviceman was called for a minor flipper adjustment, but no parts were needed or board failures occurred during the 140 hours of non-stop play. Mandi began developing blisters on her fingers near the 45th hour, and she sported six bandages on them from Wednesday until the tourney ended on Saturday.

"Whenever Mandi became tired or her spirits were low, the crew really did a good job of helping her out of it," declared Danny Moses. "We developed a chant, 'Pull it Mandi', that we kept singing over and over. Pretty soon she would be back in action with a smile on her face. Herbie Hancock's 'Keep On Doin' It' served as our theme song. Whenever we put it on the turntable it helped do the job of perking her up."

"The fact that she was never alone started to wear on her, as it would on anybody. Even so, in the later hours

she came up with some real high scores which we thought were amazing, considering how much time she had put in," Moses went on to say.

Danny likewise had some good words for the crew, "It was quite a co-ordinated effort. A few of the people on the crew didn't know Mandi before all this came about, but they got into what was happening and the energy flowed well back and forth. When Mandi sprained her wrist everyone took turns massaging it."

By the end of the 140 hours and 32 minutes of play, "Flipper" had acquired some impressive statistics on 'Middle Earth'. She received 242 free games (of which 115 were skill and 127 matches). Her highest score was 321,410, which she reached in the 63rd hour of play (Wednesday afternoon near 3 P.M.). All tolled, Mandi went home with 71,962,160 total points. That's more than anyone ever chalks up at the pinball tourneys around the country, but then, they don't play for 140 hours straight.

After Mandi successfully finished her grueling attempt at the world's record for continuous play on a pin machine (and slept a bit to recover from it all) Sonny Melendrez, in a live on-the-air KMPC interview, challenged her to a match on any pingame she desired. He left the stakes up to his listening audience, and the match should take place this month. With all her practice it seems unlikely Mandi should have much trouble.

A New Idea In Metering Solid State Games

Randy Fromm

The new solid state pinballs have a wide range of bookeeping features that register such things as the total number of coins through each slot, the total number of games paid, the total number of games won, etc. These numbers can be quite handy for checking free play percentages. If the game is too liberal, the "games won" register will make it obvious when compared to the "games paid" register.

There are however, a couple of drawbacks to this more advanced method of bookeeping. One problem lies in the fact that all of the data is stored in the MPU board in the game. If the MPU board fails, and is exchanged for another one, all of the bookeeping figures go with it. This can cause a few headaches when you try to correlate your meter readings with the collection total. Also, all of the bookeeping features are easily reset by pressing a button or removing a plug-in chip or battery pack.

This can be a problem when buying used equipment. Where a quick

glance at the total playmeter of an electro mechanical game will tell you how much use (or abuse) the machine has had, there is no way of telling how many plays have been put on a solid state pinball. (Pinballs manufactured by Atari are the happy exception to all this. The Atari pins have two electro mechanical meters mounted in the game. One registers a total coin count, and the other registers free replays.)

There is another disadvantage to solid state bookeeping. Taking a meter reading is not just a simple matter of opening the front door of a game and peeking inside. Each manufacturer has his own way of calling up the bookeeping numbers. While the methods of displaying the numbers are simple enough once you know them, each system must be learned separately. Also, the registers indicate the coin count for each slot individually. To obtain a total coin count, the numbers must be added together. Anyway, to make a long story short, here is a way to add an electro mechanical meter to a solid state pinball, and have the total coin count show up in a convenient and easy to read fashion on a single meter. (This is the last article about meters for a while. I promise!)

THE CIRCUIT

Atari School Schedule

Atari's field service staff is conducting service seminars throughout August and September. In these technical schools, operators and technicians will review basic solid state electronics, troubleshooting and repair techniques on Atari video and pinball games.

The dates of these schools and the sponsoring distributors to come are:

Week of Aug. 28: Rowe & Bally Northeast, Dedham, Mass. and Syracuse, N.Y.

Sept. 11 & 12: Brady Distributing, Raleigh, Va.

Sept. 13 & 14: Brady Distributing, Charlotte, N.C.

Anyone interested in attending these schools should contact the sponsoring Atari distributor in his area for reservations and details.

The type of relay and coinmeter used depends on the type of game you're dealing with. Generally speaking, the manufacturers have stayed with the same voltages used in their electro mechanical games. Bally uses 43 volts, Gottlieb uses 25 volts and Williams uses 28 volts. A relay and playmeter from an electro mechanical pinball of the same manufacturer will work nicely. The relay should be selected for the highest resistance possible (hence the lowest current draw) and both relay and meter should have "anti-kickback" or "clamping" diodes across them. These diodes prevent the collapsing magnetic field of the coils from putting a "current spike" on the power supply or ground lines.

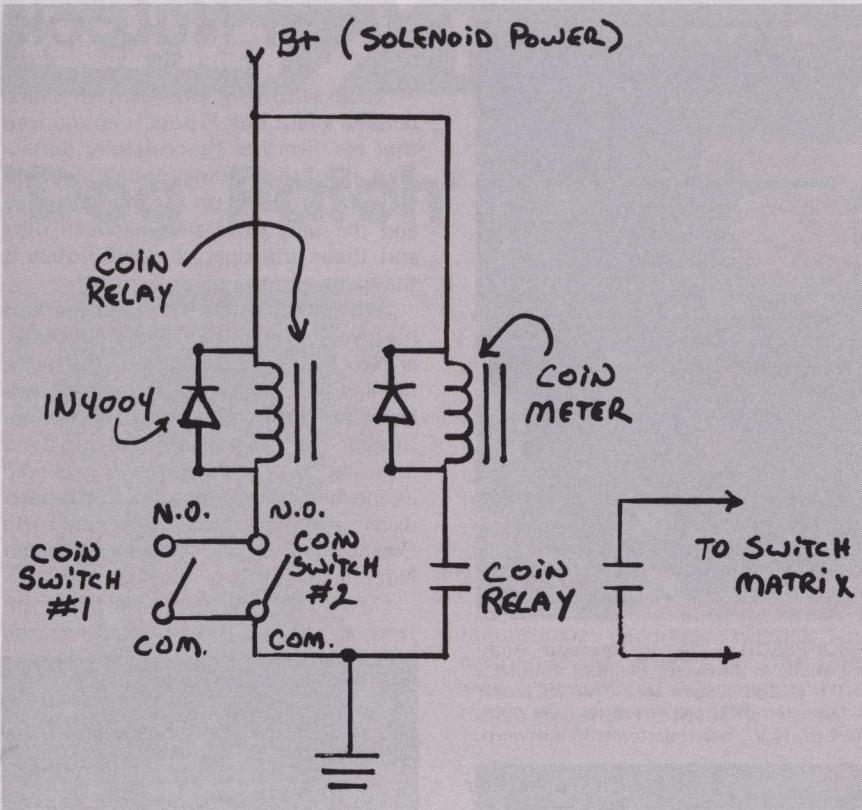
Even though the relay contacts are silver instead of gold, I have not encountered any problems in field-testing the circuit. When you select the relay however, use one with smooth and clean contacts for added reliability. Install new points if necessary.

CONSTRUCTION AND INSTALLATION

There are a lot of different ways to install the circuit. Basically, it's just a matter of screwing in the relay and meter somewhere near the cash box, and hooking them up as shown in figure 1.

Disconnect the wires from both coin switches, and tape one pair back. Remember, only one coin switch input is used. Connect both coin switches in parallel and ground the "common" side of the switches. The best ground connection varies from game to game. Use your own judgement in obtaining a good ground.

Add a wire from the normally open (N.O.) switch contacts to one side of the relay coil. The "anode" or unmarked end of the diode should be connected to this side of the relay as well. The other side of the relay should be connected to the solenoid power supply. The solenoid B+ can be picked off from the chime assembly (if equipped) or the coin lockout coil. In Gottlieb and Williams games, this



is a red wire. In Bally games, it's a heavy yellow wire. The free pair of coin switch wires may now be connected to one pair of relay contacts.

Hooking up the coinmeter is really simple. One side of the meter gets connected to one pair of relay contacts.

nected to the solenoid B+ at the same point as the relay. (Don't forget to put a diode on the meter coil!) The other side of the meter is connected through the remaining pair of relay contacts, to ground.

Test the circuit by dropping a few coins through the slot. The relay should energize momentarily, advancing the meter and adding credits to the game.

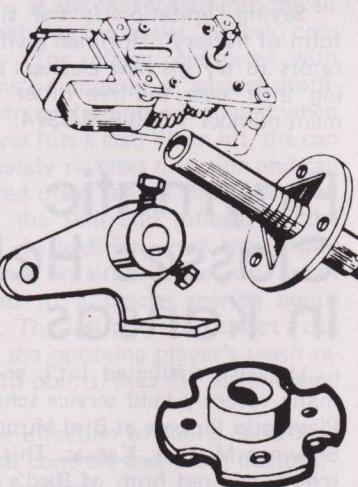
Now that everything has gone to solid state control, we'd like to find out just how everyone is doing in the service end of things. Are your electronic pins causing any peculiar service problems? Can you do most of the repairs yourself? How about reliability? Do you find that the new pins are generally more reliable than their predecessors? Would you like to see more articles explaining the ins and outs of electronic pinballs or electronic games in general?

In the time it takes to change a burned coil, you can drop us a line and let us know what you're thinking. It's your magazine!

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Technical Editor
RePlay Magazine
P.O. Box 2550
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THE GLOBETROTTING MIDWAY SERVICE PROFESSOR — Service manager Andy Ducay has spread his message far and wide. Shown above in Antwerp, Belgium holding a Midway class for European technicians on 'Seawolf II's' Z80 system and new 25" color monitor. The session, attended by 35 technicians from ten different countries, was coordinated by Roger Lambrechts of Bally Continental Ltd. N.V., headquartered in Antwerp.



A view of the attentive technicians at Ducay's class in Antwerp. Sixteen different amusement concerns had students attend the sessions, including Associated Leisure (England), Bally France, Braeker Automaten (Switzerland), Irish Arcades and Wulff Automaten.

NAMA SERVICE PROGRAM

Three regional coordinators have been appointed by the NAMA to carry out the National Apprenticeship Training program for vending machine mechanics in cooperation with the U.S. Dept. of Labor.

G.H. Tansey, NAMA administrator, announced that the following are now functioning from the respective NAMA offices. Eastern office: Harrison H.D. Heiberg, Jr.; national office: Henry (Hank) Fowler; Western office: Bernard Skoboloff. Vernon I. Jacobson, Chicago, was named national coordinator earlier.

The newly named coordinators are in the process of explaining the program at NAMA state council meetings and are in direct contact with vending service companies. They are also in touch with state employment offices and state labor departments.

At the same time, the NAMA staff is in the process of finalizing training manuals and other necessary materials.

Interested companies can contact the coordinators at the NAMA headquarters in Chicago and at the regional offices in Reston, Va., and in Los Angeles, Tansey said.

from NuLook

Rick Hoffman, president of Philadelphia's NuLook Products announced that his firm has "successfully duplicated all of the leading pinball playfield cleaning products on the market today and the only difference between ours and theirs the operators will notice is the name and the price."

While Hoffman makes and markets his own formula called Playfield Cleaner No. 1 (the green-colored chemical), he advised that he received requests from operators to turn out a product similar to one manufactured by a "leading Southwest supplier" as well as another put out by a "national parts distributor" (he calls these Playfield Cleaner No. 2 and Playfield Cleaner No. 3 respectively).

"As I said, the only noticeable difference between their products and



these new chemicals from NuLook are the name on the container and the price (which he says is approximately 40% lower). "Operators can gain additional savings by buying NuLook products in 30 and 55 gallon drums," he added.

Saying 'imitation is the sincerest form of flattery', Hoffman invites operators to try his new cleaners by calling their new toll-free order department number 1-800-523-3374.

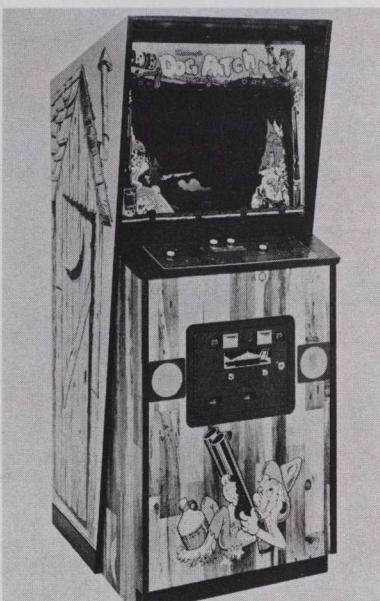
Playmatic Classes Held In Kansas

Universe Affiliated Int'l. and Playmatic recently held service schools on Playmatic flippers at Bird Music Co. in Shawnee Mission, Kansas. This service school covered both of Bird's offices, in Shawnee Mission and Manhattan, and was attended by over 50 operators.

Universe and Playmatic will continue over the next few months to hold service schools at all of their Playmatic distributors in both the United States and Canada.

RePlay // tools of the trade

'Dog Patch' Target



earth with a honk of protest, adding spice to the game," Jarocki advised.

The number of cans to be thrown during the game ranges from 10 to 25 in increments of five, and the number is set at the option of the operator. Extended play is also provided at the levels of 150 to 275 points, with either three or five extra cans awarded during the period of extended play. The game also features a tie-breaker, to assure a winner every game.

'Dog Patch' is packaged in a bright, humorously decorated cabinet with cartoon-styled artwork on the sides, and a weathered wormwood front design to punch up the rural theme.

ASC Bows Uprights

Wayne Forsyth, general manager at ASC's new Cape Canaveral, Fla. facilities, announced that the company's new micro-processor controlled 'Sweet Shawnee', a credit-only upright, is now in full production.

The unit is available in kit form for export, and domestic distributors are now being appointed.

A second machine, 'Win, Place and Show', is scheduled for release in about 60 days, says Bob Costa, the company's production supervisor.

'Dark Invader' Ships

Ramtek offers arcade players "an encounter with mysterious invaders from the unexplored regions of space" with its new, laser-action game, 'Dark Invader'.

Stan Jarocki, Midway's marketing chief, described this one or two-player piece as a "gun game with mountain-folk atmosphere . . . hence, the name.

"The natives blaze away with their shotguns at tin cans tossed into the air by an obliging bystander," Jarocki continued. "The player competes with the game's computer or against another player, and points are scored when the player hits a can. When hit, the can immediately reverses direction and can be scored upon several times, depending on the skill and reflexes of the player." In addition, each time either player hits an airborne can, one point is added to a special scoring bonus feature. The last player to shoot a can out of the opposing player's reach receives 10 points, plus the accumulated bonus.

"The direction of fire is controlled by knob controls and firing buttons," Jarocki outlined.

"At random intervals and preceded by a series of warning honks, a wild goose soars into the picture," he said. "He's harder to hit, but the alert and skillful marksman can score 50 points by hitting him. The mortally wounded goose immediately plummets to the



Ramtek officials report "extremely positive results" from the field test of 'Dark Invader'. They attribute the appeal of the game to the uniqueness of the laser, the unusual sound effects and the free-form style of the cabinet.

Mel McEwan, games division general manager, reported: ". . . it's a game that performs, looks and sounds like nothing the industry has produced before. We're expecting great things."

'Dark Invader' measures 23 inches wide by 46 inches deep by 62 inches high (crated). The shipping weight is 250 pounds.

'Smokey Joe' Game "Son of Fire Truck"



Due to the success of Atari's two-player 'Fire Truck', the Sunnyvale, Ca. corporation is now marketing a one-player version, 'Smokey Joe', which will be shipped in a more compact cabinet.

Similar to 'Fire Truck' players may choose to drive either the cab or the trailer of the hook and ladder fire engine, while the computer will take over as the alternate driving partner. Sirens

Promo Goodies from Atari

Atari has just popped some new promotional items which include hand-crafted brass and leather belt buckles and jumbo Shaffer pens.

"We feel these specialty items can provide further incentive to players and add profits to operators as sales pieces. Enthusiasm will also increase in your arcade when these products are awarded in tournaments or for high scores on our games," stated Atari's national sales manager Frank Ballouz.

Frank also mentioned that the 'Breakout' and 'Middle Earth' T-shirts are moving quite well and growing in popularity. Posters are now being enclosed in each new game, and additional posters are available on request.

Belt buckles, pens, and T-shirts can be ordered through Atari distributors for a minimal charge. Each item is of

scream and horns honk as the player maneuvers 'Smokey Joe' through city streets, trying to avoid crashing into parked cars or skidding on oil slicks.

The player may select from the "easy" or "hard" track. The roar of engines, crash, skid, siren and horn sounds add to the excitement. Score, fuel (time remaining) and driver ratings are displayed on the screen as well as a "crunch" when the player crashes.

Optional extended play can be set for liberal, medium or conservative points for each of four selectable game times. When the bonus level is reached, the black and white images reverse colors so the player will be sure to notice.

Game time is adjustable to 60, 90, 120, or 150 seconds. Optional coin modes available include 1 or 2 players per coin, 2 coins per play, or free play for display or demonstration. Operators may select English, French, German or Spanish video message presentations. For easier servicing, 'Smokey Joe's' built-in self-test program displays all microprocessor and memory functions including options.

"Based on collection reports in test locations and the proven success of 'Fire Truck', we feel this piece will excite plenty of operator interest," stated Atari's National Sales Manager Frank Ballouz.

Look for 'Smokey Joe' on your local Atari distributor's showroom this month.

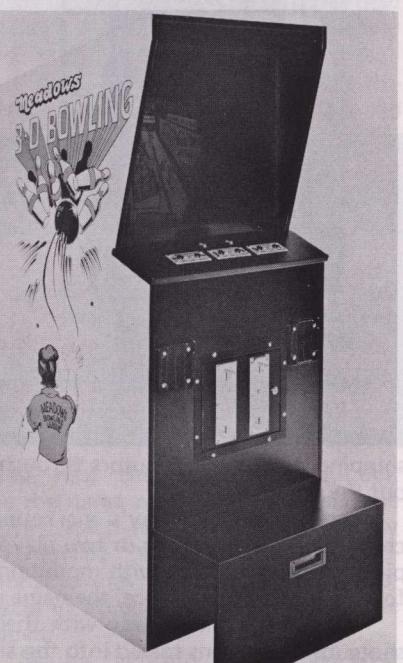


high quality, but supplies are limited, so the people at Atari encourage you to order the products you desire before their stock is depleted.

'3-D BOWLING' RETURNS

"Like a great record that appeals to all generations, our '3-D Bowling' TV game has been re-released." So said Meadows' marketing director Lila Zinter, announcing the resumption of production on the piece at their Sunnyvale factory "due to distributor and operator demand."

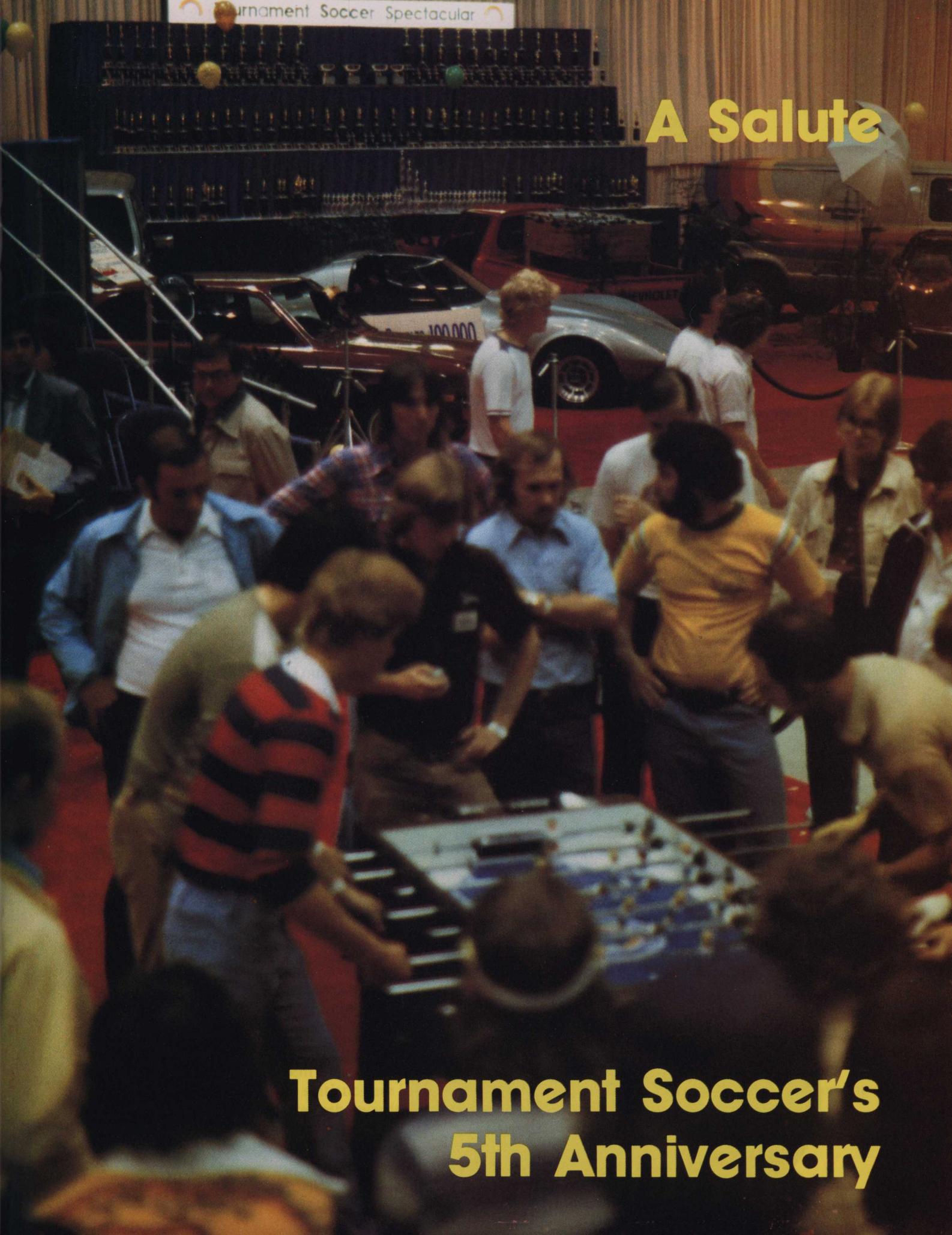
The Meadows '3-D Bowling' game, which premiered at the 1977 AMOA, is an update on their previous video game 'Meadows Lanes'. The basic difference was the 3-dimensional effect added for "bowling realism."



Game features include: a random ball frame (frames 1-9), fast or slow ball speed, left or right hooking action (complete with their 'Flim Flam' hook shot), colorful graphics and animation and a slide-out platform in the bottom of the cabinet to give the little players that "leg up."

This one or two-player piece has adjustable time and play-pricing and, according to Ms Zinter, is one of the "most stable money-earners available to the street and arcade operator today. This game has been made in direct response to operator ideas," she added, "and they were good ones. We hope operators everywhere will take advantage of this re-release and hit their nearest Meadows distributor first chance and pick 'em up."

Meadows is also in production on their latest piece called 'Gypsy Juggler' which is a very novel egg toss & catch video novelty.



Tournament Soccer's 5th Anniversary



"Today, foosball IS Tournament Soccer!"

LEE PEPPARD
President and Founder

Tournament Soccer's First Five Years Writes a New Chapter In Coin History

Five years ago in a Missoula, Montana tavern called 8-Ball Billiards, a young entrepreneur named Lee Peppard put up \$5,000 in prize money to lure the best foosball players from throughout the Northwest to compete in an open tournament on his brand new 'Tournament Soccer' tables. But more than a contest of player skill, this single event marked the start of a campaign that has since established the 'Tournament Soccer' product domestically and internationally, given out almost \$3,000,000 in cash awards and other prizes and written a new chapter in the coin amusement industry by "reversing" the standard machine marketing rules in their attempt to instill "brand preference" with the final user — the player himself.

This innovative method of "pull marketing" succeeded beyond Peppard's dreams. While daring and very costly in its formative years, these promotions have enabled the company today to boast over "70% of coin-op foosball table sales in the U.S. and Canada", while driving up the playing price to 50 cents. They are also involved in a campaign to convert foosball's home — the European market — over to their side.

The story of Tournament Soccer's five years rings with superlatives. The statistics are impressive: besides the seven-figure cash awards given to

competing players, they have also passed out tens of thousands of trophies, a dozen costly cars and vans, driven or flown their staff members many millions of man-miles to conduct regional tournaments, and personally visited more actual locations than all other machine factories combined (to the total delight of the operators in these locations).

While Tournament Soccer's major events have been highly publicized (both in tradebooks and in national print and broadcast media), there are many others that go unnoticed, except in the locations where they're held. There's a Tournament Soccer event going on just about every day in some location somewhere, sponsored by a local operator. The involvement of their distributors has also been a key to their success and has not only generated ever-increasing equipment sales but a bond of loyalty between these forces stemming from close contact and mutual cooperation in big regional cash tournaments.

Ultimately, the story of any company's success is rooted in personal stories. These and other features detailing how 'Tournament Soccer' does its thing are found in the following section ... all adding up to a sterling tribute to this visionary group whose hard, often intensive, work has served up an organization the entire amusement industry can indeed be proud of.

Lee Peppard and His "Dream Come True"

There's a song by Gary Paulak, the folk-singing minstrel of foosball, called 'Montana Cowboy' that's been played at dozens of Tournament Soccer tournaments to the delight of the players. It sings of a "dreamer from Missoula" whose hopes and plans, dreams and schemes, set coin-operated table soccer on the road toward becoming a major sport and of the people behind him who helped turn that dream into a reality. It sings of Lee Peppard and the Tournament Soccer crew.

The dream began at a combination tavern and pool hall in Missoula, Mont. called 8-Ball Billiards on Memorial Day Weekend in 1973 with the first \$5,000 Tournament Soccer event. In the short span of five years, these tournaments have secured the loyalty of hundreds of thousands of active players by providing regular competitive meets and by dispensing well in excess of \$3,000,000 in cash prizes.

The story of those five years is full of innovation and daring, chiefly because no one in the history of the coin machine industry had ever taken product promotion directly to the final user — the player — on such a scale, and in this case using a machine whose roots were strictly European and whose exposure in the U.S.A. was



"When I lie and dream, I see a very stable, active foosball market downstream that's totally dominated by Tournament Soccer. That's our one and only goal." Lee Peppard.

negligible.

While coin traders most often remark on the huge cash awards to tournament winners as being the most outstanding aspect of this company, they will learn in the stories and pages that follow about the expense in human energies to spread this gospel among

both players and trade people.

Tournament Soccer's founder and president Lee Peppard is a showman and a promoter (indeed the word "promotion" is often used at his company instead of the more traditional "tournament" to describe any foosball playoff on either the local, regional or national level). The motivation of a true showman is to entertain people, and make money doing it. That spark hit Lee Peppard early.

Born and bred in Missoula, Lee went into his first business venture at the age of 19, building miniature golf courses for himself and for outside investors. His experiences with miniature golf attracted his attention to a similar type of attraction — commercial billiards. So in 1967 he built a 10,000 sq. ft. building in Missoula, secured a beer license, provided his customers with nine National commercial tables, four Valley coin tables and a scattering of flippers and went into the tavern business.

One day, his operator Elmer Boyce brought in a Mondial 'Flash Soccer' foosball table. Now, one would think that bells went off when Lee saw that first foosball in his bar, but activity on the pool tables captured most of his



Winners in the very first 1972 \$1,500 foosball tournament line up outside 8-Ball Billiards.

attention at that time.

"Foosball had already come and gone in that area before that table came in," Peppard recalls. "Few of the customers even knew how to play it properly. After a while, Elmer replaced that table with a Deutsche Meister and we started to see a bit of activity building up. We went from one to two to four to eight tables, and we were able to do this without taking out any of the pool tables. It was a big place."

At the same time the Deutsche Meister foosballs came in, Lee was searching for some promotional idea to build up his tavern clientele. "The other locations that had foosball in the Missoula area weren't doing anything special with them," he said. "We thought it would be a great idea to hold some sort of a tournament on ours . . . generate some excitement to attract more customers. It worked!"

It worked so well, and so many new customers from surrounding bars in Missoula came over for that event that Lee's mind began to race. He thought up the idea of putting on a much bigger tournament and soliciting players not only from surrounding bars but from places out of state. For the big "drawing card" he put up a

WELCOME



Lee Peppard and his wife Lynn attending a Tournament Soccer reception at Shaffer Dist.



total of \$1,500 in prize money.

The tournament was set for Memorial Day Weekend in 1972 and posters (crude by today's TS standards) were printed and dispersed to any location that was known to have anybody's foosball table. . . including Seattle and Portland. "A \$1,500 tournament for foosball was unheard of at that time," Lee says, "and we did very well at it, and in the process, became a Deutsche Meister distributor up in the Northwest region. I also set up a billiard supply business along with it and hit the road throughout Montana, Idaho, Oregon and Washington selling foosballs, sticks, balls, cloth and things of that nature."

A by-product of his supply business was a relationship struck up with Dave (Gabe) Forman, owner of Sutra Import Corp., a leading billiard parts manufacturer and supplier that had a factory facility in Taiwan. Peppard entered into discussions with him, ultimately leading to an agreement to manufacture a foosball table to his specifications in Taiwan, ship them to the States and call the brand new product "Tournament Soccer" . . . an arrangement that exists to this very day.

"In the beginning, we were only looking for enough TS tables to satisfy our four-state market," Lee remembers. "The very first containers arrived in either late April or early May in '73 . . . and they came in just in time for our very first TS promotion."

That historic "first" event for the new company took place at 8-Ball Billiards in Missoula, this time for \$5,000 in prize money (it was played-off on 28 new TS tables). It also introduced the players to another first — the solid rod of the Taiwan table.

"After a little bitching and moan-

ing about the rod, the players set out to beat each other," Lee says, "and when the tournament was over, they agreed that the solid rod made for a more controlled game, so today this feature is a standard in the line."

Total expenses for that first TS tournament amounted to around \$7,000," Lee says, "and all but about 3,000 was recouped in quarters for play and entry fees. I knew all along that no tournament would ever be fully liquidated through the cash box and entry money . . . that the amount we had to add in out-of-pocket was a necessary factor. In fact, it's the very basis of our market program. It's 'advertising' money in a great sense. Some people earmark a portion of the retail price for mass advertising — we take a portion of our table charge for tournament prizes.

"Jello costs a good nickel more than, say, 'Mothers Gelatin' because of Jello's advertising program. But it's the product that sells best, even though the stuff in both packages is just about the same." (While never actually pinpointing the specific amount of money "built into" the price of a new TS table that goes toward tournament prizes and other on-site tournament expenses, Peppard estimates that it sits around the \$75 mark.)

As far as the players were concerned, the \$5,000 bout was better than the original \$1,500. They liked the new TS table, and the many out-of-state competitors that showed up (the result of a simple but zesty poster campaign announcing the event to players throughout the four-state region). But what the players didn't know was that a subtle difference had taken effect: the \$1,500 tournament was staged to promote tavern business; the

\$5,000 one to promote the sale of a new product — the TS table itself.

An arrangement was set up where Peppard's Tournament Soccer company would sell tables in the western portion of the country, while Diverse Products (importers of the Deutsche Meister) would handle states east of the Mississippi. This relationship lasted only a year, principally because Diverse did not have the time or the manpower to get involved very deeply in tournament promotion — and it was tournament promotion that was chief-

ly on Lee's mind. As he recalls:

"The amount of sales we scored after the \$5,000 tournament proved to me that the key to selling soccer tables was through tournaments. We'd get a call nearly every day from someone outside our territory looking for one or more of our tables. That's when we sat down in earnest to draft plans for a spectacular . . . which ended up to be the \$50,000 promotion in Denver."

Well before the \$50,000 Denver bout took place, Lee and his staff of five had moved from Missoula to the

Seattle headquarters they still occupy (Seattle was chosen because of its deep water port and the efficiency of handling the tables coming in from Taiwan). Shortly after the Seattle move, Lee sold his 8-Ball Billiards bar, had gotten pretty well out of the billiard supply business and was devoting full time to setting up the new office and planning the Denver tournament.

The new Seattle HQ was selling in the neighborhood of 150 tables each month, according to Lee. "Remember now, we had gone from a no-sales existence to a significant amount in a very short amount of time. But we smelled many more sales out there, because the word on our product was being spread to locations and operators by the players who participated in our \$5,000 event. It became absolutely clear that the player could pull the table through onto the industry because he wanted to compete and compete for a substantial reward on our product."

Peppard estimates Tournament Soccer sold less than 2,000 tables its first year in business. (However, he also estimates that somewhere around 50% of foosball tables on location in the U.S. today are Tournament Soccers.) "I know we've got over 70% of the sales today, so the percentage of tables made by us out in the field will appreciate substantially in the years to come."

THE DENVER MEETING

The major turning point for Tournament Soccer probably occurred in 1974 in Denver, again on Memorial Day Weekend (Lee's favorite time period). Originally promoted as a \$25,000 tourney, the ante was upped to the \$50,000 mark and billed as the 'International Tournament Soccer Championships'. Headquarters was established at the Capitol Plaza Inn with the games themselves conducted at the nearby Elitch Gardens.

For the first time, players more familiar with competitive soccer tables (most notably a huge delegation from Texas) came from many parts of the country to vie for the largest cash pot ever offered in a coin machine tournament. There was great rivalry among the territorial groups and more than a bit of controversy over rules.

"The Denver meeting was a great learning experience for us," Lee says. "Here we were offering big money . . . big for that time . . . and the competitors were deadly serious when they played. We learned, among other things, that different playing rules held sway in different parts of the country. The Northwest delegation was familiar

HEARTIEST CONGRATULATIONS Lee Peppard and to your devoted Staff



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TOURNAMENT SOCCER

August 3, 1978

Mr. Chuck Arnold
Rowe International
75 Troy Hills Rd.
Whippany, NJ 07981

Dear Chuck:

Just a note to let you know that our Rowe BC-9 \$1-\$5 Bill Changer just travelled its 100,000th mile on the Pro Tour and is still serving an important function at every event.

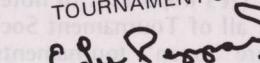
Over the past 30 months, from Seattle to Tampa and virtually every city between, we've moved and abused it.

Since our use of the changer in January of '76, over \$312,500 has gone through the thing in some 37 cities, with only a couple of preventative maintenance stops.

Again, thanks to Rowe for that valuable and reliable "sixth man" of our Tournament Operations Crew.

Sincerely,

TOURNAMENT SOCCER


E. Lee Peppard
President

ELP:sp



Tournament Soccer's "sixth man." After 100,000 miles and over \$300,000 change made for foosers, it's strong as ever!

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This is an open-all comers tournament

May 26, 27, 28 in Missoula, Montana



OPEN DOUBLES	\$3,000.00 total money . . . plus trophies
OPEN SINGLES	\$1,000.00 total money . . . plus trophies
WOMEN'S DOUBLES	\$ 300.00 total money . . . plus trophies
DUFFERS' DOUBLES	\$ 700.00 total money . . . plus trophies

(Duffers' Doubles Open Only To Players Not
Entered In Any Other Category)

All Places Qualify for the \$25,000.00 U.S. National "Tournament Soccer" Championships in Denver, Feb. 15, 16, 17, 18, 1974

To Enter . . .
Ask Your Bartender For An Entry Form.
Mail This Completed Form And:

TO: MOUNTAIN WEST RECREATIONAL SUPPLY -- 3101 RUSSELL -- MISSOULA, MONTANA 59801

LOCATION: Eight Ball Billiard and Beer Parlor

Poster proclaims first event played on Tournament Soccer tables. It was distributed to foosball locations in Montana, Idaho, Washington, Oregon and some other surrounding states.

with our style of play but the people from the midwest were used to spinning the rods and other things foreign to us. And they thought that we, coming from Seattle, might be favoring players from up there.

"Cal Rogers, who was sort of the unofficial spokesman for the Texas group, spent quite a bit of time with me in Denver, working out differences, convincing himself and his players that the methods whereby we put competitive teams together during tournament play was fair and above board. That's when Cal and I got close . . . we learned that we shared a belief that foosball could be fostered through big money tournament promotions, but that the sport would have to be properly regulated.

"I asked Cal, who had conceptualized the idea of the World Table Soccer Association to drive up to Seattle after the Denver promotion. After we

prize money alone again to be held in Denver (Aug. 29 - Sept. 1).

Working primarily through distributors (many of which were being romanced to take on the TS line), the executives selected 32 separate dates and towns for the 1975 tour, beginning with Seattle the first week of Jan. and winding through to the Denver International. The tour was a classic marketing probe, because numerous areas were either unfamiliar with foosball in general or with Tournament Soccer in particular. However, distributors in most cases got many months of lead time to prepare for the tournament coming to their area, were supplied with first class posters for their operators to announce the event (Cal was now piloting this publicity) and were encouraged to coax these operators to begin placing TS tables immediately, advising that the lure of the big cash tournament about to come would effectively get the players to pump many coins in the games in practice sessions.

Local inter-location and intra-location tournaments were also encouraged, with operators advised that prizes could and should be the entry fee for the players about to hit the upcoming regional bout. (It's important to note, however, that all of Tournament Soccer's events are "open" tournaments which will admit any player with the proper entry fee in hand, regardless of whether he "qualified" in a location tournament.

The 1975 tour was a sterling example of what TS calls "pull marketing." With the lure of organized foosball competition in sight, players began to ask their bar owners to get a Tournament Soccer table onto their premises. In turn, that location would pass on the request to his operator who would then go to the Turney Soccer distributor in the territory for the equipment. Then and now, Lee rigidly adheres to exclusive distribution — only one dealer in each specific market territory can handle the game.

"The reason becomes clear when you analyze our marketing strategy," he explained. "Our distributors are an active part of our tournament program and besides coaxing their customers to buy our tables and hold local tournaments, they also co-sponsor many receptions held for trade people prior to tournaments. It would be rather impractical to have two competitive distributors involved in a promotion. And when we have one customer to zero into in an area, we can devote that sort of intimate involvement from our end which pleases the distributor and makes the whole thing work with a

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A WHOLE NEW WORLD
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and
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Cleveland, Ohio 44115

"There isn't a single person here who doesn't wear two hats and, honestly, who doesn't love wearing two hats, because there's an emotional bond among TS people born from years of struggling to make this thing happen."

great deal more efficiency and zest."

Being the first big national tour, the 1975 promotion served up more than its share of complications, as many of the original TS crew people will recall with a bit of good humor. Try as they may, Peppard and Rogers couldn't always get the right hall for the tournament on the date they originally wanted, and were forced to swap dates and places many times before the final plan was agreed to and posters were printed. Distributors also voiced certain date preferences, so you actually saw such "traveling horror shows" taking place as, for instance, during March of 1975:

There were five separate tournaments held that month. The first weekend took the crew to Madison, Wisc. Then they packed up, loaded up the vans and drove to Houston for the second bout, followed by another pickup and drive to St. Louis. That over, it was down to Atlanta and finally to Tulsa. Most of the crew actually spent over seven solid months on the road without once returning to the

Seattle headquarters.

The \$375,000 1976 tour ran far smoother than its predecessor and was divided into a West Coast Tour (January through mid-March), an East Coast Tour (middle-March to early May), a \$25,000 Summer Spectacular on the July 4th weekend in Portland, the International Championships on Labor Day Weekend in Minneapolis and a "Fall Schedule" to round it off, which included three \$25,000 bouts held in Salt Lake City, Los Angeles and Florida.

1977's tournament tour dubbed a \$500,000 Spectacular, and when all was said and done, and the \$250,000 World Championships climaxed it in St. Louis (Nov. 3-6), the company had actually awarded over \$1 million, so that year's promotion is still referred to as their "Million Dollar Tour." Naturally enough, this year's 1978 tour is called "One More Million."

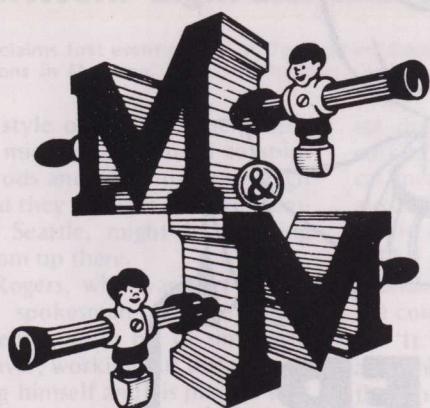
The present tour, as usual, carries some unique qualities not found in preceding tours. For instance, of the

37 scheduled events, four will take place in Canada (Toronto, Calgary, Vancouver and Edmonton). Also, a number of the events were named after the cooperating distributor in the region (e.g. a \$50,000 Shaffer Distributing Spectacular was held Mar. 8-10, and a Banner Specialty Open took place in late Feb.). Also, the very first event on the 1978 schedule (Jan. 13-20) was an NFL Invitational held for major league football players at the Tampa, Florida player meeting, in conjunction with the \$50,000 Mike Douglas Golf Tournament (it is also possible that next year's tour will include another such event for major league field soccer players).

The high mark of the present tour took place this past Memorial Day Weekend in Minneapolis. Billed as a \$100,000 Super Doubles, big prize winners drove home in brand new Corvettes, Chevy trucks and vans. Even players in the novice class were guaranteed to win vehicles, and win they did . . . driving home two Chevy vans and two Corvettes.

happy birthday T.S.!

from



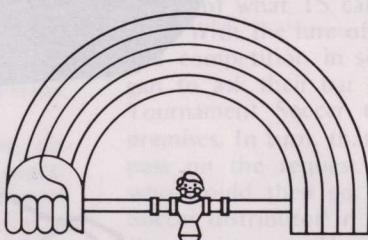
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"I look at some operators today who say foosball's around now and Tournament Soccer made it happen. Then they go out and buy a 'parasite' table to save \$100. I get all kinds of different emotions at that point . . . from rage to total frustration."

THE HEADQUARTERS

Peppard commands a Seattle staff numbering 32 people. While it would appear that a small army is required to handle dispersal of the product and mounting the tournaments, the group is more than fit for most tasks (although he advised he will be adding six more staffers soon, due to increased business).

"The people who work here are unique because most of them really do double duty," Peppard explained. "Each has a specific task in Seattle . . . whether that be working in the warehouse, shipping product, promotion planning, accounting, or in the Pro Shop selling t-shirts to players who pop in off the street. But they also have a specific role to play at the tournament sites. There isn't a single person here who doesn't wear two hats and, honestly, who doesn't love wearing two hats, because there's an emotional bond among TS people born from years of struggling to make this happen. Attitudes are positive

because people have walked through fire to get this project to its present status and they quite rightly feel part of it."

SELLING THE PRODUCT

When the staff and crew is in the Seattle HQ, the major focus is selling soccer tables. As mentioned, Peppard estimates that his company accounts for over 70% of the coin tables sold to the trade today, and is quite candid about his aspirations in that department for the future.

"Some people like to use that 'my fair share of the market' axiom, which frankly makes me ill. I know we'll never get a 100%, but that doesn't mean I don't work to get 100%. That is our goal and the direction we're heading in," he declared.

His pet peeve is what he calls the "parasite" tables. "I look at some operators today, who like others, say foosball's around now, it's well promoted and Tournament Soccer made it happen. Then they go out and buy a 'parasite' table to save \$100. I get all

kinds of different emotions at that point . . . from rage to total frustration. This operator doesn't have the knowledge or foresight to recognize that what he's doing on a small scale is pulling the heart right out of a very important part of his route."

"Most foosball operators willingly use our tables because they realize that Tournament Soccer has made it happen for them on their routes. If they try to save \$100 by buying an imitation table, first off the players won't let them do it. Two, they have to recognize their part in our long range program . . . that they have to buy our products to keep the tournament program going for them and for their locations. They know what it costs us to make Tournament Soccer work on their routes, and the imitation tables just suck the life out of the thing!"

What about operators who don't use foosballs yet? Peppard says there are some pockets out there which his company will be approaching. "Our largest Turney Soccer markets now are Oregon, Ohio, Minnesota and St.



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Louis, and then you step on down the line," he said, "and ultimately reach a state where we have to go in from scratch like the old days. How?"

"We make a decent contact with a distributor who understands our message and introduces us to an operator. We don't go to that operator and tell him he should put our tables all over his route. We ask him to take just one location and let us show him proper installation, proper maintenance and proper foosball promotion.

"We ask him to let us go into his

location and show his customers how the game is played and what the tournament tour is all about. We show them that this little wooden box with eight rods and 22 men hanging off the rods is something special, something fun. They may not ever get to a tournament, but at least they know there is more to this game than most. If they get good at it, there's always that chance to make money along the line.

"We also tell these new operators that he should exercise as much care and concern setting a foosball table as

he does when setting a pool table. It's got to be level and it should have overhead lights. I've seen many operators stick a foosball over in a dark corner and complain that it won't earn money. They're right! It won't earn money in a dark corner. It's got to be out there properly lit and properly maintained. Foosball may look like it's maintenance-free but in truth requires as much cleaning and fine tuning than any other machine in the location if it's going to vend the quality of game the players demand and to maximize the operator's profits.

"The rods especially have to be lubricated with a good product like Pledge or Shine-up. The number of operators who brush off a pool table but neglect a soccer table amazes me at times. This is a very simple maintenance I'm talking about here . . . something the location should do. They always make sure there's chalk out for the pool table. They should also put out lubricant for the foosball rods."

Peppard also says the best foosball operators are those who understand the game. He feels it's vitally important for the operator and/or his route people to be familiar enough with the sport to appreciate the value of the game to the players. "Everything else falls in line if the operator understands the play of the game itself . . . maintenance, promotions, tournaments, everything," he says.

"There are any number of operators who have hired on good players, or encouraged an existing employee to learn the game, because a foosball specialist on the payroll can work wonders," Peppard declared. "It's not necessary for every operator to do this . . . it depends on the size of his foosball route, of course. But when you have people on staff with a knowledge of the game, you'll make more money pure and simple."

As far as new distributors are concerned in those "void" areas, Peppard says he doesn't necessarily look for the "powerhouse" in the territory but for the one (large or small) who will work with Tournament Soccer, do the best job, and be committed to the long range goal of establishing foosball in his area both among players and operators.

"Location ownership, much as people have said is 'natural' for a foosball table, is destructive as far as we're concerned," Peppard stated. "We are committed to protecting the operating sector of the industry and where we have market domination in a state, you'll find the number of location-owned competitive tables extremely minimal. Players want our products, and the only person who can give it to them is

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At a Fifth Birthday party for TS staffers hosted by the Bettelman family of C.A. Robinson Company (L.A.), Leah Bettelman joins Lee in cutting the cake.

the coin operator," he declared.

On the subject of "competition," Peppard says his company exists in a "time frame" right now that's heavily charged with emotion when it comes to other table manufacturers. "We're

DOWNTREAM

Peppard's immediate job is to establish 50 cent foosball play throughout the country. The company is now

looking at three competitors out there. One of them is trying to make a positive contribution to foosball. I respect what they're doing, even though I'm going to try to convert their operators and players to our game. But the other two drive me up the wall.

"One of them announced a big tour, then tried a couple of tournaments but didn't have the grit to finish up. This is so detrimental to foosball, you wouldn't believe it. Here's this outfit announcing dates and events that they just throw away because they don't have the commitment to hold it together, whereas Tournament Soccer has gone into events, taken in \$800 on entry fees and quarters in the tables and still gives out \$5,000 in prizes. I mean, who's kidding whom?"

"The other group I'm riled about is the 'parasite' company making tables that sort of look like ours in order to ride on our promotions. They even say their product is made in the same plant ours is, which is just plain out-and-out bull! There's nothing made in those plants except our products!"

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to Lee and Tournament Soccer
for a fine first five years.

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Keep up the great work!!!

Ted Olson

sample-shipping its new 'Get Down Brown, Million Dollar Table' to the American market, complete with a twin-quarter push chute and a number of other table "improvements" which Peppard says should make this new number the "ultimate table, requiring no changes for many years to come" (effective with every tournament the company will promote after Sept. 1st, all tables at all events will feature the 50 cent chute).

The \$100,000 AMOA Tournament will also be played on 50 cent chutes.

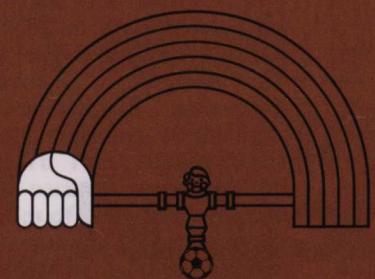
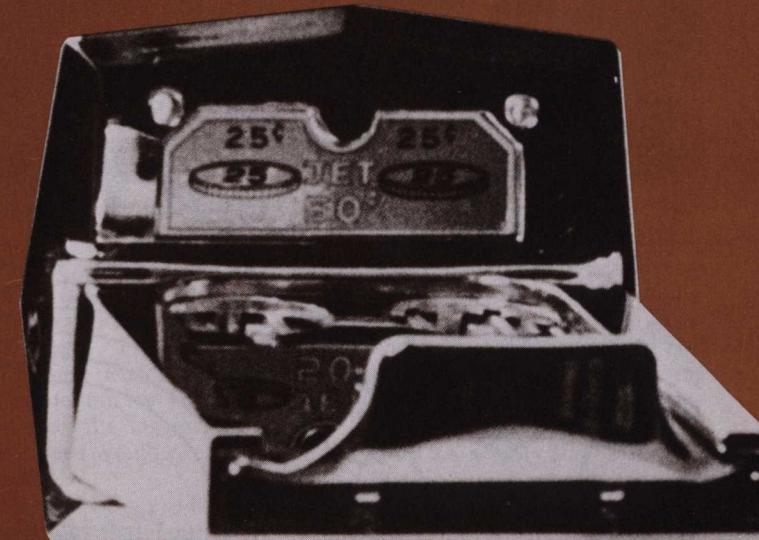
"The new tables shipping now will have the higher vend as standard equipment," Peppard advised. "It's a move that's been well-publicized both within the trade and among the players, and there'll be few surprises when the first tables hit the locations at this price. Players know the operator has to make his money, but they will require that operator to keep their tables in peak condition if top play is expected. We've had experience with the new price and in the immediate initial weeks, there's only a slight falloff of play because of the higher vend. Obviously the operator is almost doubling his income on the product. I hope they take this change in the studied spirit it's been given. And I hope they follow through by keeping those tables in tip top condition, otherwise the players will really squawk," he stated.

Over the long haul, Peppard sees Tournament Soccer foosball taking its place as a major leisure sport similar to bowling at its peak, complete with bowling's professional emphasis. "And when I lay and dream, I see a very stable, active foosball market dominated by Tournament Soccer," he says. "That's our goal. We don't look for any other things to tackle . . . although many in the industry have asked us 'what's your next project?'. We've got tunnel vision here. All we're looking at is foosball.

"Internationally, our Holland and United Kingdom penetration has been good and the German situation looks excellent," he advised. "But in all honesty, we've only touched the market. I mean Valley may pull its hair out, but we believe that ten years from now or sooner, the coin-operated foosball table will be bigger than the pool table. We're looking for Tournament Soccer to be world-wide what it is in the State of Oregon . . . a territory where we have total domination of the market . . . where operators work with us 1,000% and where the players use the tables often and give those operators a very good return on their investment. That's our direction and," he emphasized, "I honestly feel we'll arrive at that destination."



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**Tournament
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Executive Vice President CAL ROGERS

Piloting the TS Promotion Blitz

In the Tournament Soccer "family", Lee Peppard is the "head of the house" while Cal Rogers, executive vice president, is the "heart of the house". As master-planner of the tournament tours and actual director at the major events, it's Cal's face that's best known by the thousands of players. Indeed, he personally wrote that exhaustive rule book which regulates the very game they play.

When Rogers came to Tournament Soccer, the company gained a valuable asset — his blend of business acumen and love of sports.

A first class baseball player as a youth, he nearly made the major leagues. An aggressive business entrepreneur, he once had a network of retail operations in over a dozen states. A visionary, Cal like Lee wasn't afraid to project investment money in big cash tournaments confident that foosball would grow if they gambled now and reap the financial rewards later.

While Cal recently completed his fourth year as a principal of Tournament Soccer, he is actually celebrating his sixth year in the foosball business. He entered it about the same time Peppard began his original Missoula tournaments, only in Cal's case it was with the Tornado people in Dallas. (His original exposure to the game of foosball came prior to that in Europe, where he spent 19 months.)

Rogers was both principal in Tornado as well as a Tornado table operator in Dallas. He piloted their first 13-week Texas Championship tournament (which in those days was called a "national", even though the affected territory extended from Denton, Texas down to Houston). Prizes for winners included such things as motorcycles. Playoffs took place at a location called Mickey Finn's . . . which was also Cal's best route stop.

Their tables in those days were not sold but leased. In early 1974, Cal watched Dynamo's entrance into tables sales and tried to convince his partners to put their unit on the regular coin market. They refused. While the Tornado partners were and still are close friends of Rogers', he decided to leave the company at that time due to this difference in marketing approaches. So he joined up with another manufacturer.



Cal Rogers directs the action at a major Tournament Soccer event.

"Unfortuantely, it became very hard for me at that place because most people are just frightened to death of promotions," Cal recalls. "I really believed in them, because they'd been successful on my route and for Tornado in general. But even the suggestion of a \$1,000 tournament would pretty much fall on deaf ears."

"Around that time, I began to hear rumblings of promotions that Tournament Soccer was into, and some other things that Rene Pierre was doing on the east coast . . . enough to tell me promotions were alive and blossoming and reinforcing my own beliefs that the way to capture the market was through player tournaments."

"I became convinced that the best thing for me would be to get away from the manufacturing end and get into promoting tournament events full time, regardless of whose table I'd be

working with. I also started drawing up plans in my mind for what eventually became the World Table Soccer Association, because I figured a players' group would be the best vehicle to make these non-partisan events happen. The rest is history because I did form the WTSA shortly thereafter and started the 'Foosnoos' newspaper."

"I wanted an association paper that would represent all the interests of foosball. Remember, I was still at that other factory at the time, and I finally talked them into funding the first \$1,000 WTSA sanctioned event. To spread the word on it, I bought a bubble top van, had it all painted up with the foosball copy and art all over it and hit the road for six weeks to demonstrate how the game was played at locations and stimulate interest in this tournament we were going to put on."

"The tour was to climax at a play-

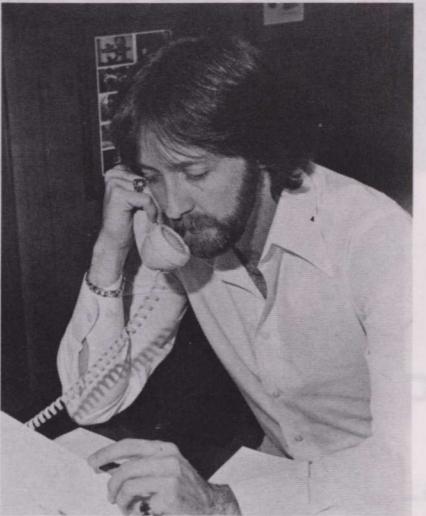
"He (Lee) was the kind of business thinker I was . . . he could spend projected dollars, knowing that the dollars would eventually come back if you invested in a sound idea. Like me, he could budget future earnings now, then, of course, go out and make it happen."

off in Denver about the same time that Lee would hold his big \$50,000 event. When we got to the hall where the tournament was to take place, we met a big mass of people getting together for this tournament of theirs.

"Well, I introduced myself to Lee and asked if we could help them . . . well (laughs) we could, so for the next 16 hours straight, we pitched in and got to know our competitors.

"We also played in the event. I remember I was sort of the unofficial spokesman for the Texas delegation. There was another giant block of players from Minnesota and another from the Northwest, with lots of rivalry between all of us, especially over the rules. Lee had a 10 point rule card there which said such things as 'don't cheat' and like that. It was also permissible then to spin the rods, which really made my fellow players upset. And if a ball popped out of a pocket, it didn't count as a score.

"Now each night of that tournament, I'd meet Lee at the side of the pool and we'd just talk theory . . . the theory of foosball and foosball promotions. By the third day, we'd built up a solid rapport and I realized how stifled I'd been talking about tournament promotions with other people until I met this man. He was the kind of busi-



Today, Cal Rogers mans a busy phone in Seattle, planning tournaments and discussing tie-ins with operators and distributors.

ness thinker I am . . . he could spend projected dollars, knowing that the dollars would eventually come back if you invested in a sound idea. Like me, he could budget future earnings right now, then of course go out and make it happen. We were compatible in that sense of direction.

"After the Denver event ended, we went our separate ways, Lee back to Seattle and I to sever my connections

over in Dallas, partly because even the \$1,000 promotion they had was falling on its face. But I was impressed by Lee's thinking and I started to noodle with a huge idea about an international tour that would give out a quarter million dollars in prizes. I put a call through to Lee to discuss it. He said he wanted to meet with me, especially on the problem the sport was having with tournament rules, so in June of 1974, I drove up to Seattle and talked. Remember, at this time I was representing the WTSA, because even the tour I had in mind would be a non-partisan type of thing.

"But the more I talked with Lee, the more we began to understand that the WTSA hadn't the necessary credibility to book hotels, halls and things like that . . . that if this big tour was going to come off properly, it had best be done under the sponsorship of Tournament Soccer itself. He also convinced me that a player should be the president of the WTSA and I should be a sort of "liaison" man between TS and the association. Of course, I had reservations but Lee finally told me he wanted me to work for Tournament Soccer. I told him I enjoyed being an independent agent and preferred not to work for anybody again. He said he didn't expect that and what he was offering was an ownership position in Tournament Soccer . . . and I accepted it.

THE MARRIAGE IS MADE

So Cal Rogers of the WTSA became executive vice president at Tournament Soccer. Further, he became Lee Peppard's close confidant in terms of tournament promotions. With two minds thinking and working alike, the big money tours started to become a reality.

With Cal Rogers in the saddle at Seattle headquarters, Peppard was provided the tournament expertise to make things move fast. Cal's promotion concepts, plans and frustrations were all put on paper and the two men poured over them with vengeance. Pro players were hired for promotion teams to spread the word on foosball and upcoming tournaments . . . tournaments that would offer bigger and bigger cash prizes running into six figures — \$100,000, \$250,000, \$350,000, \$500,000 tours and eventually the Million Dollar Tour.

Posters, mailers, booklets and bro-



Yesterday! Always a sports lover, Cal Rogers (front row, second from right) played on the U.S. Army's 1970 Southern European Division All-Star team. (Players should love this!)



Frank Ballouz, Atari National Sales Manager. Clockwise: Tom Petit, sales representative; Colette Weil, marketing analyst; Lenore Sayers, sales representative; Don Osborne, Western Regional Sales Manager.

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chures were laid out and printed in first class style (Cal's experience with magazine graphics provided an invaluable aid here). Most regional coin machine trade shows were hit by pros and the executives themselves to get that word to the operator. And whenever possible, those distinctive Tournament Soccer vans were parked out in front of the trade show hall. It was a promotional blitz on the industry, culminating in the \$10,000 AMOA Tournament held at the Playboy Towers in Chicago in 1977.

"That single event at AMOA was our big breakthrough with the coin operator," Cal recalls. "We did well with the trade before that, but we must have made hundreds of converts to our table and promotions that night at AMOA when so many operators saw one of our big tournament events for the first time. There was no question about our number one position in the foosball industry after that," he declared. (They will once again hold a special AMOA tournament during the Nov. 10-12 show in Chicago this year; to take place at the Pick Congress Hotel down the street from the Conrad Hilton convention headquarters for \$100,000 in prizes.

But Cal and the TS organization still remained very close to the WTSA,

close enough that today that player organization, independent as it is, only sanctions TS promotions.

"They realize that we're just about all there is to foosball promotions today. We feed this sport totally. The whole value of WTSA's sanctioning symbol on the posters was generated by what tournament soccer had done," he declared.

Rogers sees himself these days more or less as the major manager of a ballclub, worrying about the athletic performances of his players, and about the number of paying people coming into the ballpark. Indeed, one of his fondest dreams has been to own a major league franchise. But, as he says: "I set out to be an owner of a ballclub, now I'm a part owner of an entire sport.

Foosball is a true sport, even though it's founded upon a coin mechanism," he declares. "Some people may find that puzzling . . . fortunately the players don't. But remember, bowling or golf or tennis may not be coin-op but you still pay your lane fees, your green fees, your court fees to play. The only difference is you do it with foosball at each game." (Concerning the establishment of "free play" soccer tables in a pay-for-time-used situation like in commercial pool halls, Rogers doesn't think much of the idea,

having seen it tried with really marginal success.

"The coin provides an important part of the game, because foosball is a challenge game like coin-operated pool," he adds. "This is really a sport that the coin machine operator has a part of. Take the example provided back at the Nationals a year and a half ago. There are six hundred people sitting in the stands around the 'pits'. Doug Furry scores a point. He reaches into the table for one more ball but it's empty. So he digs into his pockets, pulls out a quarter, plugs it into the game just to get that one more ball and wins a Porsche. It's important for the players to see this happen. It's the most natural thing in the world.

"That quarter is why that table's there in every location. If a player didn't put in his money, he'd have to pay \$500 to buy a whole table if he wanted to play the game. Now when we go up to 50 cents play, the people who will lead that drive will be the players because they want that table in there and properly maintained for good, competitive matches.

"And it's important for coin operators to understand that when the swing up to 50 cent foosball begins, it won't be like the price conversions

on their other types of machines, because the players, the pros especially, will be waiting for it to happen. That's a fact, because the pros understand the mechanics of the coin machine industry due to our constant interaction, and their word filters down to the other players.

"For example, we recently established a new dress code for pros. Every pro has to wear a uniform shirt with collar and have his or her name embroidered on the front pocket.

"Many of the pros screamed when we told them they should spend \$15 for a uniform. However, we were spending thousands of dollars dressing up the tournament hall. They accepted it. They understand we run first class events in first class hotels, so they should also look first class.

"Okay, now imagine you're a novice player and are watching these pros playing in these uniforms with their names on them. Don't you know those novices show up at the next tournament copying the pros complete with collared shirt and embroidered name. That's the sort of thing that happens and that's what will happen when 50 cent play comes in. The pros will accept and understand it and the rest will follow along.

THE PROMO TEAMS

Among the many things Lee and Cal agreed to do after joining up back in 1975 was to select players and field the first promotion teams.

"The object of the promo team has always been to find, develop, create, and excite players. It's all done principally through the distributor. He's told there's an amount of time in the near future when the promo team will be in his town. He goes to an excited, involved operator, to tell him they're coming, and a schedule is set up, and phoned in to us back here so our guys make sure they're there at the right place and time. We help out by mailing out posters showing the faces of the promotion guys and what we're going to do when we get there.

"Sometimes an aware operator will ask his distributor to arrange for a promo team visit. In any case, I'd like everyone to remember these teams never cost any operator or distributor one single dollar . . . they've always been funded by Tournament Soccer. We consider that part of the cost of our product, just like salaries, the cost of rent on this building and all of the other overhead charges. It's built into the cost of the table."

Rogers says the promo team was

the very "backbone" of the whole Tournament Soccer market drive. "It was incredibly valuable, especially when they'd visit stops where people just didn't know how to play foosball. You know, there were people who just sort of toyed at the game. When our people went in there, they'd learn soon enough about skill shots and such and saw that here was a sport that could produce champions, also-rans, and everything in between . . . all the elements necessary in every other major sport we know.

"And here's the clincher. Our guys told the players at these places that if they could develop the same sort of skills on the game, they could enter our big tournaments and possibly win some decent cash money . . . again, all depending on how well they played. There's your basic excitement and there is the reason we say that the game, good as it is, should always be supported by the big cash contests going on throughout the country.

"The promo teams are still important, but not nearly so much as in those early days when we were hollering out into a void. Today there's hardly a void out there to holler into. Besides, there's a mushroom effect in force . . . every one of the players who enters the pro games at our tourna-



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Bob Prescott VALLEY VENDING

Lewis, New York

"The operators provide the key to making this whole thing work. But they don't have to get involved in any of the actual tournament work itself. All they have to do is maintain their foosball operation in a clean and profitable way . . . we do the promotion work at zero cost to them."

ments is a 'promo team' member in a sense because he or she are out there in their town showing novices how best to play this game. The thing has developed a great deal of sophistication by now, so our initial spade work can be refined to the point where we can concentrate on new areas and on helping distributors and operators in other areas to boost up interest where it might flag off a bit.

"Even today, you still have need for that promo team to make that Tournament Soccer presence known . . . even in those areas full of players who actually make their living competing in our tournaments."

After the years have gone by and the promo teams have visited thousands of locations, Cal is satisfied that the proper job has been done. But, he bridles about one specific area that still gives them trouble - - his home state of Texas.

"We did everything we could to convert this area over to Tournament Soccer. We even have hundreds of avid players in that state who do their bit at the tournaments. But for a number of reasons, we still haven't cracked through to the operator, and I think the basic problem lies with the distributors there who are loaded up in their inventories with competitive tables they're having trouble getting out to their customers. It's incredible that a key state like this, with as many TS players as it has, is one of the poorer markets for us in the country. Players want our products; it's now up to the distributors and operators to ask for our table," he declares.

If Texas has been a frustration, the St. Louis market has been a joy. "Back during the Quarter Million Dollar tour, we saw two St. Louis players at the Wichita tournament and they were bad, I mean really bad. When they left, I thought we'd never see St. Louis players again. But down the road, that two became four and then became a busload. Every place we went we saw St. Louis players. And they still weren't winning. Then came the St. Louis Nationals in 1977 and they obviously came out en masse. This was an act of love not money because they still weren't winning any real cash.

"Today, St. Louis has a bunch of top flight teams and an extremely broad base of players. So this is pro-



bably the most gratifying area for me in the country."

Cal Rogers is a deep thinker as well as a former operator so quite naturally his myriad thoughts and programs gravitate on the man who buys the machine and puts it out on the route. Like the needle of the compass, Cal sees the epicenter of all their hopes and dreams stemming from the route owner.

"The operators provide the key to making this whole thing work. But he doesn't have to get involved in any of the actual tournament work itself. All he has to do is maintain his foosball operation in a clean and profitable way. That's all, because we do the promotion work ourselves at zero cost to him. But if he wants to be sensitive to the value of our promotions, he can increase his bottom line by simply being open to the possibilities we suggest.

"All he really has to do is put up the posters, stay in touch with his TS distributor, and encourage any location that wants to run tournaments to do it. We know operators are out there bustin' their ass and don't have the time to worry about how good Tournament Soccer is doing or worry about the subtleties of 'pull marketing' versus 'push marketing' . . . they want to make money. Anybody at the AMOA last year saw our table full of quarters and that's what we sell. We sell more quarters per dollar invested than anybody in the industry."

Cal is perhaps most proud at the

widespread prestige the company has earned in these few short years, and, of course, still does his best wherever possible to boost the company's image. "Many times I'm on a plane . . . and I'm on a plane many times (laughs). The person seated next to me wants to know what I do for a living. I get such a kick describing what our little company does and what an impact it's had on the world.

"Then something sometimes works the other way. A couple of years ago, I got on a plane in Chicago bound for Milwaukee and a visit to a brewery. I pulled out one of those seat pocket magazines we've all seen so many times and started leafing through it. When I got to the third page, here was this big beach ball in an ad that someone had drawn our own logo onto with the legend 'Tournament Soccer Has Arrived' underneath it. I knew then it was true . . . Tournament Soccer had arrived," he declared.

"Another thing I like is that the trade magazines are listing soccer tables as a staple game these days, whereas five years ago you didn't see it in print. I can tell you you'll see it listed that way five years from now . . . twenty years from now. Maybe in the years to come foosball and Tournament Soccer will be the same thing in a generic sense, but regardless, it's marvelous to see this game so firmly established in this industry," he stated.

For the future, it's an expansion of the game into Canada and Europe that occupies Cal's mind, as much as penetration into those quieter U.S. territories that he's eyeballed on his map these past few years. He takes great pride that teams from several foreign countries played in the last year's \$250,000 World Championships and 1978 Super Doubles event in Minneapolis. Then came the big announcement to players that Tournament Soccer foosball tables were headed for Germany this fall to be marketed by Loewen Automaten.

"We said 'Tournament Soccer is taking foosball back to Germany' and introduced Hans Rosenzweig and Ulrich Schulze of the biggest German distributorship to the players. Well, they got a cheer you just wouldn't believe. And the reason those players were thrilled is that our success is the players' success."

**to: everyone at Tournament Soccer
from: all of us at Putman & O'Brien, Inc.**

**congratulations on your 5th birthday
from the folks at Putman & O'Brien*
who are celebrating their 44th!**



PUTMAN & O'BRIEN, INC.
6950 Main Street
Red Creek, N.Y. 13143
315/754-6293

*the company that gave you your national sales manager!



Credit

**we're proud to
have been a part
of your success story**

C.A. Robinson & Company

2301 West Pico Blvd., Los Angeles, Ca. 90006
Tel: 213/380-1160

Tournament Soccer's First Five Years

1973

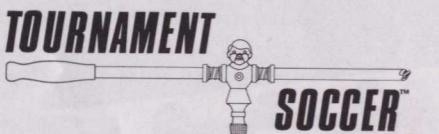
\$5,000 Northwest Table Soccer Championships

May 27-29, 8-Ball Billiards
Missoula, Montana

1974

\$50,000 International Table Soccer Championships

May 22-27, Denver, Colorado



PRESENTS
THE \$50,000.00 INTERNATIONAL
"TOURNAMENT SOCCER™" CHAMPIONSHIPS



Play at the **\$50,000.00**

INTERNATIONAL "TOURNAMENT SOCCER™" CHAMPIONSHIPS
is limited to qualified players ONLY.

TO QUALIFY

Open Qualification Tournament — May 23 and 24, 1974 Denver, Colorado
Open Qualification Entry Fee — \$5.00/player in each category
To Register — Check-in prior to 9:00PM on May 22, 1974 AT
Tournament Headquarters — CAPITOL PLAZA INN
303 West Colfax Ave., Denver, Colorado 80204 • 303-292-9010

PLAY and PRACTICE on "TOURNAMENT SOCCER™" the
\$50,000.00 GAME

For Tournament Information: Write — Mountain West Residential Supply, 7020 Occidental Avenue South, Seattle, Washington 98108, or call (206) 742-8700.

1975

Quarter Million Dollar Tour

Jan. 4 & 5
Seattle Center North Court
Seattle, Washington \$2,000

Jan. 11 & 12
Sheraton Inn, 1400 Austin Hwy.
San Antonio, Texas \$2,000

Jan. 18 & 19
Ramada Inn, 999 S. Main St.
Salt Lake City, Utah \$2,000

Jan. 25 & 26
Denver Mechanize Mark
Denver, Colorado \$5,000

Feb. 1 & 2
Ramada Inn, 1150 S. Beverly Dr.
Los Angeles, California \$1,000

Feb. 8 & 9
Ramada Downtown, 401 N. First
Phoenix, Arizona \$2,000

Feb. 15 & 16
Sheraton Inn, 5500 W. Kellogg
Wichita, Kansas \$5,000

Feb. 22 & 23
Kings Inn, 303 West
Reno, Nevada \$1,000

March 1 & 2
Sheraton Inn, John Nolen Dr.
Madison, Wisconsin \$10,000

March 8 & 9
Ramada Inn, 381 S. Gulf Freeway
Houston, Texas \$5,000

March 15 & 16
Ramada, 9636 Natural Bridge
St. Louis, Missouri \$2,000

March 22 & 23
Ramada-Airport, 845 N. Central
Atlanta, Georgia \$10,000

March 29 & 30
Sheraton Skyline, 6333 E. Skelly
Tulsa, Oklahoma \$2,000

April 5 & 6
Lemington Hotel, Downtown
Minneapolis, Minnesota \$10,000

April 12 & 13
Ramada, Brice Road at 1-70
Columbus, Ohio \$2,000

April 19 & 20
Olds Plaza, Downtown
Lansing, Michigan \$2,000

April 26 & 27
Albert Pick Inn, 300 N. 2nd St.
Memphis, Tennessee \$5,000

May 3 & 4
Hilton Inn, Beltway
Baltimore, Maryland \$5,000

May 10 & 11
Ramada, Hwy. 70 at U.S. 1
Raleigh, North Carolina \$2,000

May 17 & 18
Ramada 1, Busch Blvd.
Tampa, Florida \$2,000

May 24-26
Memorial Coliseum
Portland, Oregon \$20,000



1976

\$375,000 Tournament Tour

WEST COAST TOUR

Jan. 23-25
SeaTac Airport Hilton
Seattle, Washington \$10,000

Feb. 13-15
Downtown Hilton Inn
Denver, Colorado \$10,000

Feb. 20-22
Del Webb's Townhouse
Phoenix, Arizona \$5,000

Feb. 27-29
Queen's Way Hilton, Long Beach
Los Angeles, California \$5,000

March 5-7
Clairmont Hotel, Berkeley
San Francisco, California \$5,000

March 12-14
Sparks' Howard Johnson's
Reno - Tahoe, Nevada \$10,000

EAST COAST TOUR

March 26-28
Carousel Inn
Columbus, Ohio \$25,000

April 2-4
Sheraton City Center
Philadelphia, Pennsylvania \$5,000

April 9-11
Hyatt House
Albany, New York \$5,000

April 16-18
Ramada S.W. - Fenton
St. Louis, Missouri \$25,000

April 23-25
Airport Hilton - Romulus
Detroit, Michigan \$5,000

April 30-May 2
Schrafft's Inn
Niagara Falls, New York \$5,000

May 7-9
Sheraton Inn
Rock Island, Illinois \$10,000



SUMMER SPECTACULAR

July 2-4
Hilton Inn
Portland, Oregon \$25,000

INTERNATIONAL CHAMPIONSHIP

Sept. 3-6
Radisson South Hotel
Minneapolis, Minnesota \$125,000

FALL SCHEDULE

Oct. 22-24
Hilton Inn
Salt Lake City, Utah \$25,000

Oct. 29-31
Bend Open
Inn of the Seventh Mountain \$5,000

Nov. 5-7
Los Angeles, California \$25,000

Dec. 3-5
Birmingham Open
Holiday Inn \$5,000

Dec. 10-12
Florida Sunshine Open \$25,000

AND \$25,000 IN REGIONAL TOURNAMENTS

1978-79

One More Million



Jan. 13-20
NFL Invitational
Tampa, Florida \$5,000

Jan. 20 & 21
Player Appreciation Bash
Sahara Tahoe

Feb. 3-5
Seattle Kickoff
Children's Orthopedic Hospital Open
Seattle Center
Snoqualmie Room \$10,000

Feb. 10-12
Schlitz & Amusement Unltd. Open
Eugene, Oregon \$10,000

Feb. 17-19
Time Zone, California
Santa Cruz Holiday Inn \$10,000

Feb. 24-26
Salt Lake City Open, Hilton Inn
Salt Lake City, Utah \$10,000

Banner Specialty Open
Quality Inn - Pentagon City
Arlington, Virginia \$5,000

March 3-5
Pinball Wizard Open
Palmer Auditorium
Davenport, Iowa \$10,000

Aug. 4-6
Calgary Open, Pallister Hotel
Calgary, Alberta \$2,500

Aug. 11-13
Vancouver Open
Sheraton Plaza 500
Vancouver, B.C. \$2,500

Aug. 18-20
Edmonton Open, Regency Hotel
Edmonton, Alberta \$2,500

Aug. 25-27
Seattle Open, Olympic Hotel
Seattle, Washington \$10,000

Sept. 1-4
Shaffer Distributing Open
Ohio \$10,000

March 24-26
A.C.U.I. Open, Marriott Hotel
Rochester, New York \$50,000

April 7-9
SRB Distributing Open
Parliament House
Birmingham, Alabama \$10,000

April 14-16
Feyline Open, Harvest House Hilton
Boulder, Colorado \$10,000

April 27-30
Northwest Open, Exposition Center
Portland, Oregon \$50,000

May 19-21
Indianapolis Vending Open
Stouffer's Hotel
Indianapolis, Indiana \$10,000

Nov. 25-27
Recreation Warehouse Open
Niagara Hilton
Niagara Falls, New York \$10,000

March 8-10
Shaffer Distributing Spectacular
Drawbridge Inn
Cincinnati, Ohio \$50,000

April 13-15
A.C.U.I. Open, MGM Grand Hotel
Reno, Nevada \$50,000

July 22-24
St. Louis Classic, Strafford House
Fenton, Missouri \$10,000

July 28-30
Toronto Open, Howard Johnson's
Toronto, Canada \$2,500

AND
MEMORIAL DAY 1979
\$250,000 WORLD FOOS FESTIVAL!

(AND MORE TOURNAMENTS
FOR 1979 TO BE ANNOUNCED.)

Marketing Vice President STEVE BLATTSPIELER

The Coin Industry's 'Man In Seattle'

Next to Lee Peppard himself, Tournament Soccer's marketing vice president Steve Blattspieler is the "senior veteran" on staff. He even tended bar for Peppard way back at the original 8-Ball Billiards in Missoula, Montana in 1973, where their foosball promotions originally started.

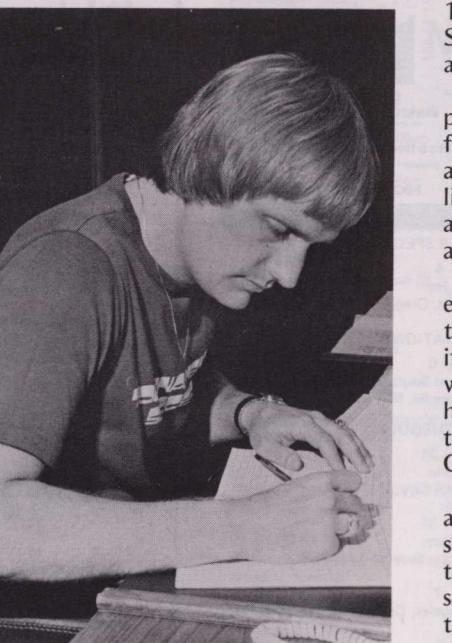
Steve was 20 when he joined Lee at the location, coming right after the completion of the very first \$1,500 tournament. A foosball addict himself, Blattspieler says "foosball came before the job" and its existence at 8-Ball Billiards was the main reason he signed on as bartender. "Everyone knew that this was the place to play foosball. I was already hooked on the sport so this was the place for me," he declared.

"I was so addicted to the game, I really wanted to play rather than finish school," he recalls (although "discipline" overcame "sport" and he ended up earning a BA degree in psychology with a minor in business. He also has one year of graduate work in clinical psychology under his belt).

When Peppard moved his operation to Seattle to set up his new company, Steve stayed back in Missoula and didn't join up until June of 1974 (but he did compete in the \$50,000 Denver bout that year, taking ninth place in Open Doubles and, he remembers, a \$500 prize). But eventually the businessman in Blattspieler took over the player instinct and during the 1974 tour, he ceased his active playing and entered the world of serious commerce with Tournament Soccer's executive staff in Seattle.

His first tasks weren't in sales but out on the road for the rest of that 1974 tour, helping Cal Rogers and Kyle Edie make sure that, in Steve's words: "What the poster said would happen, actually happened." His bit included securing hotel and motel space for staffers and competitions, then working with these places to set up for the tournaments themselves. He also interfaced with local media like newspaper and radio people to secure the proper coverage for the contest.

"Those early days were so different from what goes on today," Steve recalls. "We didn't have a firm distribution network then as now, and often-



times we had to air freight equipment in from Seattle for the competition. Today there's an effective cooperation between our local distributors and ourselves whereby that distributor takes the tables we bring in for the event or, in some instances, sends down tables from his inventory for the competition play.

"You talk about nostalgia. Things are very streamlined today at this organization, but I sure remember the good old times when people liked to say 'we paid our dues,'" Steve reflected. "During that quarter million dollar tour, I mean your whole week was planned for you. You're in one city on a Sunday night and when a tournament is done, you pack up and get in the motorhome we had and drive to the next city. I remember some pretty whirlwind drives we made, like Phoenix to Wichita... like Tampa to Boston. Truthfully, the tours were not planned as well in those days as today, from the geographic point of view.

"So you'd drive for two days. You'd get into the motel, sleep for four hours, go down and meet with the motel staff. Then start worrying where the tables were, getting them into the ballroom, setting them up and running the tournament on Friday night. Burning all week long for about

18 hours a day during the weekend, on Sunday night we got ready to pack and move on."

Was there ever any fear that the players themselves wouldn't show up for one of the tournaments, even after all the posters and other promotional literature had been liberally sprinkled about the territory by TS and its operators and distributors? Says Blatts:

"That's a real funny thing. I think everybody in the industry wonders if the players are going to be there. But if there's one communication that works by word of mouth among those hundreds and thousands of players, it's that tournament and its prize money. Our players always show up.

"You worry, of course, about the amount of players who will come, since their entry fees play a big part in the partial liquidation of our expenses... prize money and things like that. And obviously there are some areas that turn out more players than others. But other than a few 'disaster cases' in the early days, in some virgin markets, when only a few players showed up, the overall attendance has been very, very satisfactory.

"Today, of course, the prizes are far more attractive, so more people can take a chance to travel farther to take their shots. The whole process has been so well refined... from contacting players throughout the country by our mailing list, to the cooperation we get from operators and distributors... that those days are largely a part of history. Today, when you put the wheels in motion for a tournament, you know the players are going to be there in droves. Quite a credit, really, to this company when you think of it," he thought.

But today, Steve Blattspieler's principle task is to move product from Tournament Soccer to distributor to operator. And while the tournament promotions are certainly the key to that marketing effort, he also keeps his eyes and ears on what's doing with his competitors.

As with all Tournament Soccer executives, Blattspieler knows the tournament promotion itself is the primary key to moving the product. As such, he takes a pride in the efficient means whereby those promotions are

Seattle'

executed, and is always involved in new tours, perpetually intruding on all departments to see that the program is maintained properly.

This means keeping an eye on the player mailing list, the distributor and arcade owner list, the involvement by distributors and their operators to keep interest up and building among the location customers, the works of the promo teams... the combination that spells "success".

"I'll be frank. Prior to the quarter million dollar tour, we had a credibility problem. There was some distrust, but we have credibility now. The players know that the tournaments we announce on our posters are going to take place."

Steve feels, however important those posters are, that the four major annual player mailings (over 20,000 are now on that list) are most effective in communicating tournament dates and places. "This mailing gives direct knowledge but also implants the word that's passed around from player to player. One mailing can create a sort of brushfire of talk among the players."

Steve sums up his job succinctly: "I'm the direct liaison between the distributor of the product and this company and its promotions. On one hand you have the tables which we sell at a profit; on the other hand you have the tournament promotion, which we spend money on to get people to use our tables. I'm sort of the fellow who's the hub between these two spokes in the wheel."

But it's product sales that spell "profit" and Steve boasts that the present is "good" and the future is "great. We really haven't scratched the potential in the States. I think our sales here should increase at least 20% each year, not only because of the new territories, but in replacements and in conversion of operators from one brand to ours. Canada is growing and Europe is really just starting. The picture is very, very sound in all departments."

Steve says the foosball replacement market is more up-to-date than in the pool table area because his data shows that around 80% of the existing coin-op soccer tables are replaced every three years, on-average. "But as far as

THE PRO TEAM
Table
With the help of the finest table manufacturers, we've developed a new improved tournament table for all players - both amateur and professional. It emphasizes the importance of the tournament table to be competitive. It's a tournament soccer table for those who produce income for you. It's a week.
Interest means greater revenue with low enough cost to allow realistic periodical replacement.
ON... tournament information operator key player demand to by making coin distributors
of the table by the
in helping the operator.
\$500
THE MILLION DOLLAR

Steve Blattspieler (center) enjoys watching Atari execs (e.g. Frank Ballouz, second from right) work out on his tables at the 1977 A.C.U. - I. trade show in San Diego.

top locations are concerned, they may need a new foosball table more frequently, so it's really hard to establish a set rule of thumb. You've got to judge how much play a table gets. A table that gets maximum use should be rotated out to keep that kind of play stimulated at all times.

The marketing director proudly notes that his tables "just about sell themselves these days, thanks to the promotion, the high credibility the company enjoys among operators, distributors and players and to the quality of the product itself.

"I remember years ago, though, that Lee would take a table into a new distributor and ask him if he could set it up in his shop for an inspection. 'Sure, kid' would be the response. And Lee would fumble the cabinet, legs,

parts and stuff out of the box and try to set it up. Sometimes those early tables were, shall we say, 'less' than one should expect, and a few parts wouldn't fit together right. Here'd be Lee banging away with a hammer trying to get something on and the distributor would walk back to see how he was doing. Lee'd drop that hammer and begin tooling around with something he already put on. He'd smile at that distributor until he was gone, then whack away with that hammer again. Gratefully, no operator has had to 'whack that hammer' on our goods for quite a few years now," Steve declared. In fact, the new table will be recognized as the ultimate table.

But product is one thing... the promotion behind it quite another, for marketing man Blattspieler declares repeatedly that the tournament tours have really spelled the difference between awareness and acceptance of his product and his competitors'. "And further on that thought," he continued, "it's proper to say that the best salesmen we've ever had working for us have been the players themselves. It's backward coinbiz marketing, in a sense, because we pitch our goods at the final user who then gets his operator to use our tables, which gets back to the distributor and then to us. That's the formula, pure and simple."

Even though Blattspieler has Jack O'Brien working as his national sales manager these days, he's still on the phone with all of the distributors. And with the introduction of the new 'Get Down Brown' table, he expects to be on that sales phone taking plenty of orders for this very first 50 cent play foosball game to hit the market.



There goes that phone again! Steve Blattspieler's mighty busy today fielding orders on their new 50 cent play line.

Tourney Soccer Operator Fan Tom Elum

(Tournament Soccer has many devotees among operators. RePlay interviewed one such fan, Tom Elum of Elum Music, Massillon, Ohio, to learn his thoughts on the promotions and the product and how they've affected his route operations.

REPLAY: When did Elum put out its first foosball tables and where?

ELUM: We got into the foosball business on our route in early 1973 when we put out five Deutscher Meister tables. We had heard some good reports but we really didn't know what we were getting into. All of those first tables went into our regular street location stops.

REPLAY: When did you become involved with Tournament Soccer tables? How did this come about?

ELUM: We started with Tournament Soccer late in 1974. The reason we started buying their tables was that they came into town and organized the first tournament around here. We thought it was a good idea, and we joined the team.

REPLAY: What kind of tournament was it back in those early days?

ELUM: They were what you would call in-house tournaments. They were held in a single location, and we only had to worry about getting players for the one spot, and prizes for just that one spot.

REPLAY: What kind of assistance did you receive from Tournament Soccer in those early days?

ELUM: Things were a little primitive at the beginning, but we did get tournament kits from them, and we got great cooperation. They sent in their promotion team to help us teach new players and to stimulate interest, and they gave us anything we needed or asked for in the way of help; and I do mean anything.

REPLAY: What kind of prizes did you give at the start, and did you supply the prizes on your own?

ELUM: It was always our own prizes. But we used to keep them fairly small. We always gave away some cash and, of course, a small trophy, and maybe a plaque or something to the location.

REPLAY: When did you start getting into the larger, multi-locations type of tournament on the Tournament Soccer tables?

ELUM: We got our feet wet in a major tournament a little over two years ago, when we participated in the big one sponsored by Tournament Soccer in Columbus, Ohio. It was quite an experience for us. Since then we make sure to be a part of every big



Tom Elum with Lee Peppard

tournament in the state. It's great for us and great for our locations.

REPLAY: What kind of prizes did you have to give as a part of a big tournament?

ELUM: First off we had to increase the size and the number of the cash prizes. We also awarded player entry fees to the big tournament as part of the prizes awarded, plus expenses and fancier trophies.

REPLAY: What Tournament Soccer foosball table route do you have at the present time?

ELUM: Right now we have a little better than 350 tables out on location. I'd say we have about 150 locations spread over 11 Ohio counties. The largest stop we have has 11 tables. You have to understand much of our route is rural, so we don't have the kind of larger stops you might find in the bigger cities.

REPLAY: Have any of the big tournament money winners come from any location on your route?

ELUM: Our biggest winner was a sixth place finisher in the tournament last year, so I guess you could say we haven't really had our big winner come through yet.

REPLAY: How has it been working with your distributor, through all this growing period?

ELUM: Well, our distributor is Shaffer, and they couldn't be better. They're cooperative as hell, and give us anything we need in the way of help.

It makes a big difference when you can count on the distributor in an emergency, and Shaffer's always been there.

REPLAY: Do you think foosball could exist in your area if there were no more tournaments?

ELUM: I have to say absolutely yes to that question. We have installations,

particularly at some of the schools, where the kids play all the time whether there's any tournament or not. They just love the game and play it for the sport and the competition and the good old fun.

REPLAY: Is the foosball market generally growing in your area, or is it standing still, or decreasing?

ELUM: The market not only is growing, it's growing rapidly. I could set about as many tables as I wanted to, but I have to be sure the location can pay its way. Right now I'm getting ready to set some brand new school locations right after Labor Day, and I'd guess my foosball route will get to be at least 20% larger this year.

REPLAY: Have foosball collections been worth the effort?

ELUM: No question about it. Foosball gives us probably the best return on our investment of any piece we have on the route. We always get between two and three years out of every table, and then we can usually sell it to the home market. And some tables, depending on the location, can get a second life after just some minor refurbishing.

REPLAY: Do tournaments make it easier to attract new locations?

ELUM: Tournaments are very helpful because they cause a lot of excitement and they also create publicity for the game. But we believe playing foosball is really what makes the location want the game and the money it earns. It's an attraction and that's one of the main reasons locations want it.

REPLAY: Have you ever participated or run any tournaments other than the foosball tournaments?

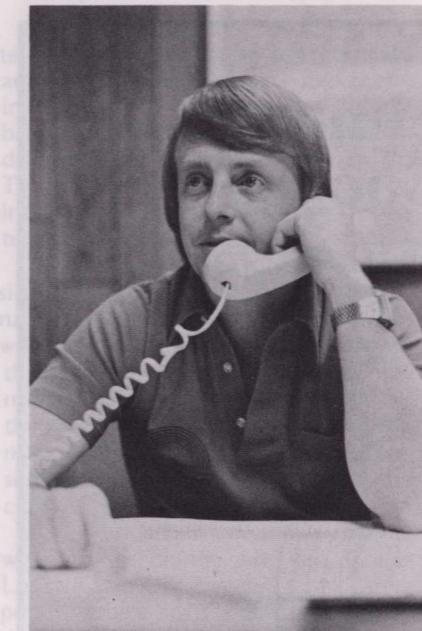
ELUM: Yes, just last year we participated in an eight ball tournament jointly sponsored by Shaffer and U.S. Billiards. It attracted a lot of players and a lot of excitement. We spent a great deal of time on it. The strain of being involved in more than one major event in the same year was a heavy burden, though. Up to now, however, we've never tried to hold a pinball tournament, and we don't see any in our immediate future.

REPLAY: If you were to sum up your feelings about foosball, how would you do it?

ELUM: The first thing I would do is urge operators who haven't tried it yet, to get started, and to get started with tournaments. Once the interest is created in an area the game takes off by itself. It's a good piece for our business and I'd like to see everyone using it.

Sales Manager JACK O'BRIEN

Talking Shop with TS Ops



At the ripe young age of 32, Jack O'Brien is one of Tournament Soccer's true coin industry veterans, having started his career at age 17 with his father's Putman and O'Brien route in Red Creek, N.Y. Jack (or "O.B." as the Tourney Soccer staff calls him,) has over 15 years of experience under his belt, not only in table games but in music, amusements and cigarettes. It's experience like this that has made Jack a favorite among the distributors and their operator-customers in his role as Tournament Soccer's national sales manager.

Jack (and his brother Bill, who now commands the Red Creek operation) learned the coin business where it counts — out on the route changing records, loading cigarettes, making repairs, delivering change and all the rest. The brothers bought their dad Dan O'Brien out in 1970, just after Jack returned from an Army stint in Viet Nam.

While Red Creek is located only about 40 miles northwest of Syracuse, the route was (and is) essentially rural in nature and Jack spent the bulk of his time out on the truck and servicing their 300 pieces in the locations.

Soccer tables came for Putman and O'Brien in the early 70's in the form of the Empire 'Garlandos' when foosball was a new item to the area. In 1975, Jack Shawcross (Bally NE Syracuse manager) and representatives of the Irving Kaye Co. spent time with Jack and Bill at that year's MOA Expo and agreed if they put on a tournament promotion in his area, he'd put out Kaye 'Hurricanes', which worked out well for both parties.

Then in 1976, Jack added in Tournament Soccer tables, along with their two-man demonstration team. Playing customers had already heard of the big TS regional tournaments and the demonstration team fanned that spark of interest to the point where Putman and O'Brien had begun to place quite a number of TS tables in their territory, not only in their existing stops but in additional locations where players were asking bar owners for that product. It was not long before the entire route was TS.

Before he knew it, he had "fallen in love" with the whole feeling of Tour-

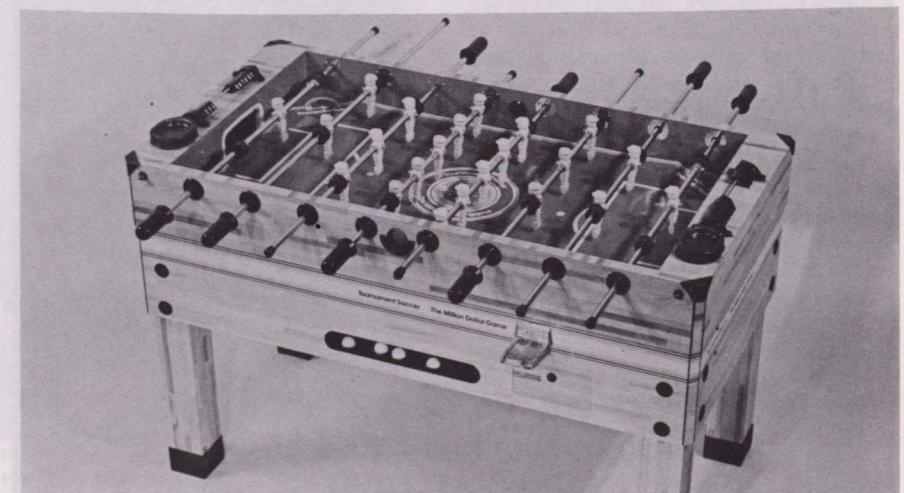
scenes helping the TS crew set up tables, police up service problems during tournament play, lending his help in calling players to specific bouts and all the rest of the frantic activity that goes into one of these heavily-attended, big money contests.

He out and out loved the whole picture, and TS president Lee Peppard likewise loved not only Jack's enthusiasm but his willingness to run out on the tournament floor with a replacement rod to make a switch and keep the games moving efficiently.

The obvious discussion followed and before the weekend was over, Jack was appointed east coast sales manager for the firm. The balance of that year was spent mostly on the road, visiting Tourney Soccer's distributors, assisting in local and regional tournaments and, of course, selling TS tables. Then on January 1, 1978, he was promoted to his present position as national sales manager, responsible for unit sales throughout the country, reporting directly to Steve Blattspieler, vice president of marketing.

While still a principal of Putman and O'Brien, Jack is full time (or rather "double-time") with Tourney Soccer (Bill O'Brien is now piloting the route operations).

Jack defines his duties basically as following through on the programs Steve Blattspieler starts. "Steve coordinates with Lee and Cal on the local and regional promotions, makes up his



The apple of O'Brien's eye, the new 'Get Down Brown Million Dollar Table'.

work sheet based on the upcoming succession of events we put on with the distributors and operators and I follow through on the dispensing of the necessary equipment to the field. Much of my work is really done before I actually get on the phone to the distributors, for when they agree to cooperate with us in a local or a regional tournament, they need the tables to do it."

How are table sales? Jack says each month of 1978 has shown between a

17% and 21% increase over corresponding months of 1977. He also says around 60% of his distributors are now heavily into home unit sales of the TS product, and further that more and more operators are "homing up" their used coin tables (taking out the coin parts) and selling them directly to homeowners, the latter making more room for the purchase of new coin goods for the route.

While the sales phone is a big part of his life, about 40% of his days are

spent on the road visiting with distributors either on a pure sales call or to help coordinate a tournament with them and their customers. Another 10% is spent at the actual tournaments themselves, once again helping out wherever possible.

Another of Jack's field duties is to put on a cocktail party and tournament demonstration prior to the start of local contests.

One strong reason Jack O'Brien has been so effective in his sales position is simply because he has established an excellent phone rapport with the operators who use Tournament Soccer tables, not so much because he knows the promotion end as well as the technical points of the product, but because he can rap with them about every other route problem they may have. (All calls to Tournament Soccer from operators are channeled through to Jack.)

"Take your newer operators out there, for example," Jack says. "They may have a problem with their music machines or flipper games that's scaring them but happens to be something Bill and I are so used to solving it's become second nature to us. These operators really enjoy the advice I can offer and I especially enjoy helping. It also sort of brings me back to the route in my mind, even though it's three thousand miles away from Seattle."

Does Jack O'Brien miss his days as an operator? "Well, I can tell you I don't miss the service calls, the requests for loans and that sort of thing," he smiles. "But, yes I do miss visiting some of our good locations and chatting with the really nice people at those stops. There's lots of good being an operator, but I also remember the horror shows that come so often."

"One thing's funny, though. Since I've been working at a company that has the status of a manufacturer, I've changed my 'operator's' mind about some things. This end of the business is not the 'easy life' many operators think it is. Same goes for distributing . . . that's not the cream job the guys on the street have come to think. What I've learned is there's no job in the coin amusement industry that's easy. You get out of it what you put into it in terms of sweat and creative thought. What I like about this place most is the special feeling of helping people in our industry earn more income with our products and promotions. It may be a business, but when you can take an operator you've never heard of and inside of a month become his friend and confidant, that's the kick I enjoy the most."

Joel Kleiman & Sam Cooper

happily join this tribute to the fellows and the gals at



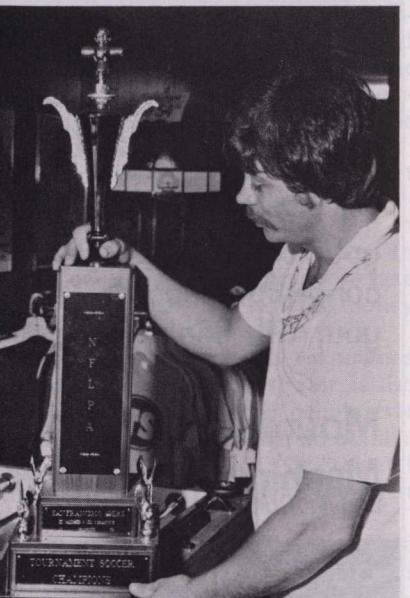
who have brought such excitement to our industry and to the people who play our products — the players!

We hope these five great years are multiplied ten-fold and that we can always be a part of your grand design for the establishment of foosball!

Pioneer Sales & Service, Inc.
Menomonee Falls, Wisconsin
414/781-1420

Coordinating That Maze of Tournaments

How Kyle and the Gang Put It All Together



Kyle regards one of the more important trophies made by TS for an upcoming event.

With the dozens of major and secondary tournaments staged by Tournament Soccer throughout the country each year, the job of coordinating the people to staff each one, places for them to sleep, halls for tournament play, seminars and receptions, travel arrangements and most of the rest of these logistics is supervised by promotion coordinators Kyle Edie, Frank Sublett and Andy Vento.

According to Kyle, "logistics" is an apt word, since much of what they do depends on near-military precision to make sure everything falls together at the right time. And when it doesn't -- when the tables arrive too late or the previous party in the hall won't leave on time -- who usually has to pull the rabbit out of the hat? Kyle, or their field tournament director Andy Vento.

When "generals" Peppard and Rogers decide on the dates and city for a tournament, the order is passed down and the team swings into action to make that order "happen". Often lucky enough to get a year's lead time, but more often no more than six months, Kyle grabs his four or five ho-

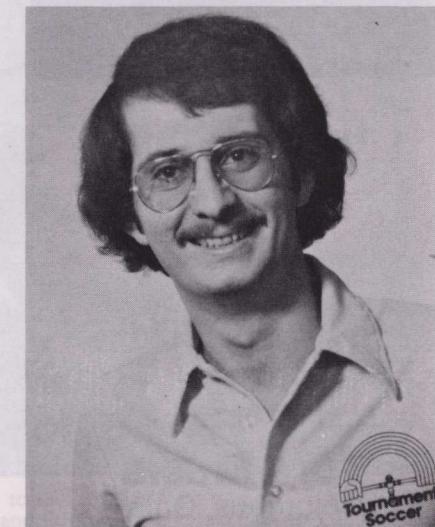
tel guide books, calls his hotel bureaus and checks available space and rooms in the city or town selected by the brass for a tournament on a particular day or days. Kyle depends upon the Tourney Soccer sales department to insure that the tables arrive at the hotel's ballroom on time.

"It's the sales department's job, since the tables we supply for the tournament play are always taken afterward by the cooperating distributor in that territory," Andy advises. The number of tables can vary from less than two dozen for a smaller tournament to well over one hundred for some of the bigger regionals and specialty events.

Kyle can recall a number of times when things didn't quite jell, like at Louisville in October 1977. "We shipped 30 tables out for that one and on the afternoon of the tournament, got a call from the trucker who said he was stuck hundreds of miles away. We called Shaffer Distributing who sent down an emergency shipment from their Columbus office. They arrived at 2:30 PM. We had to lay the carpet, put



Promotional coordinator Frank Sublett hit the TS staff in Dec. 1977, starting out in the warehouse. Today he's a key to the proper running of a tour, and watches over the important player charts at most events.



Tournament director Andy Vento joined TS in late 1977. With responsibility for overseeing the running of a field tournament from start to finish, Andy's a busy gent. He is also a pro-rated player and still competes.

those tables together, and be ready for the start of tournament play promptly at 6:00 PM. We made it . . . that's sort of the story with our people. They push in a pinch."

Kyle also recalls the time when a wedding (he thinks) was taking too much time to finish up at another tournament hall, so they had to build the tables (put the legs, rods, etc. on) at the hotel's poolside and line 'em up ready to shoot in soon as the last few guests reluctantly left. He also shudders at another occasion when the same thing pretty much happened, but the assembled tables were too large to get through the doors of a hall, so they had to chop a hole in the wall to take 'em through and patch it up afterward.

Of course, it's the oddities that so many TS veterans remember. But in the main, most tournaments come off without a hitch. In Kyle's very words: "When I do my job right, absolutely nobody notices because everything's there in place."

Among the many events in the department right now is the important \$100,000 AMOA tournament slated for November 10-12 at the Pick Con-

Congratulations
on your past
performances and
the best of luck
in the future.
See you in 1980*

**UPSTATE VENDING
SERVICE**

Lake Placid, N.Y.

*we want you to join us
at the Winter Olympics

I tip my hat to



Tommy Thompson
Tora Music
Columbus, Ohio

congratulations

to our very good
friends (and the
industry's very
good friends!!!).

**B.A.Q.
AMUSEMENT**

**in appreciation
of your tireless
efforts in the
expansion and
promotion of
our industry.**

COIN SERVICES
Seattle, Wash.

gress Hotel in Chicago, concurrent once again with the national convention and trade show. But before that, these people have to stage events like the \$20,000 Ohio State Championships in early November (which follows four weekly tournaments in that state), a September 22 \$10,000 Louisville Open, and a Northwest trip of tournaments in Seattle (August 25-27), Portland (September 1-4) and Spokane (September 8-10).

Not all of the work is done on the phones. Matter of fact, Kyle spent virtually three months on the road (on and off) to get the St. Louis Nationals of 1977 in order. And just when you think you've got a handle on this year's tour comes new ideas from up above like Special Challenge Matches (local promotions between various territorial groupings of players).

Kyle himself joined the Tournament Soccer staff in October 1974, after working with Cal Rogers' foosball operations in the Dallas market (Cal himself joined TS full time a few months prior to Kyle). He played foosball himself in those early days, though doesn't count himself as "one of the greats."

"I won a few gift certificates, things like that, but no big prize money." His first big job for Turney Soccer took him right on the road (what else is new?) along with Cal and Steve Blattspieler during the quarter million dollar '75 tour. Jobs covered, again as usual, everything . . . from assisting at the tournaments in calling players to games, to assembling and disassembling tables. When back at the Seattle headquarters, he worked in the warehouse trafficking equipment out to the distributors. He also did a bit of work in product control and development and threw in a few good ideas on the top locks on the cabinets and the drink racks.

However, Kyle says the "player" in him came out again and he left Turney Soccer in 1976 and didn't come back until May of the following year. Obviously he got the wanderlust out of his system, because since back, he's been a man with a mission, did a vast amount of work keying operators for the balance of the '77 tour and virtually "living" the '78 tour . . . a tour, thus far, that has come off with grace and efficiency, in large part due to the logistical talents of coordinator Kyle Edie, of on-the-road tournament director Andy Vento, and of Frank Sublett . . . in charge of coordinating such major sales promotions as the \$20,000 Shaffer event and the ACU-I college program, putting foosball into student union halls across the country.

happy anniversary

to our great friends
at Tournament Soccer

Jack Carpenter
and the staff
and players at

Hot Feet & Happy Jack's

The Mile High City

will always remember
your contribution!
congratulations on
your 5th anniversary.

Mountain Coin Machine Distributors

Denver, Colorado

our very, very best to
Lee, Call and staff at



Abe Kempinski
Dick Cutcheon

Kemp Enterprises
Windsor, Connecticut

Accolades!

to Lee Peppard and his qualified staff for a job well done. They certainly earned it. I know. I met Lee at his first MOA showing and became one of his first distributors. His operation is conducted in a most professional manner.

best wishes for even greater heights!

Gerald D. Goudeau
GERALDS AMUSEMENTS
Lafayette, Louisiana

Contribution of the PROMO TEAMS

Marcio and His Road Show

A frontal point of the Tournament Soccer marketing assault is the "promotion team" . . . or in simpler terms, those two-man teams of full time foosballers who work for the company and travel the length and breadth of the land visiting distributors and their operators' locations to show how the game should be played.

Their job is to generate that interest and excitement in the sport which creates died-in-the-wool foosballers to play the operator's machines, and to join the swelling ranks of pros who take their shots at the big regional money bouts.

The industry's most reknowned promo teamer, or demonstrator, is also one of the most colorful people ever to be in its ranks. He's Marcio Bonilla, a native of Costa Rica ("there's not too many of us") and one of the finest foosballers in the world.

Marcio emigrated to San Francisco in 1964, and spent a number of years in such occupations as busboy, shipyard worker and bartender. While tending a bar in Seattle (he continued to move), he tried his hand at the new soccer tables that operators were bringing into the stops he worked at. He had a talent . . . a big talent. Then in 1972, posters started to appear on the walls at some of those stops touting a \$1,500 foosball tournament to be held at a place called 8-Ball Billiards in Missoula, Montana.

So he and his friend Larry Folk (present TS parts salesman) got in the car and drove out to compete for the prize money. Marcio returned with almost half of it, having won most of the events alone or in doubles competition with Larry.

"That's where I met Lee Peppard," Marcio recalls. "I guess he noticed me because I had an accent. Maybe because I could play the game pretty good. He filled me in on his dream to create a big money tournament one day and I thought, 'Great idea but hard to pull off.' Then came his \$5,000 tournament which I played in. When Lee then told me about his plan for the big \$50,000 tournament in Denver, I didn't think it would happen. Once again, Lee showed us what he could do. Today I believe everything that man says. If he says it will



Promo teamers gather at one of the TS vans to talk strategy. Left to right are: Ken Brown, Jimmy Zellick, Mike Peissig, Marcio Bonilla and European marketing director Luc Mertens.

happen, you know it will happen as sure as day follows night."

Marcio, now west coast sales manager and leader of the company's promo team division, is, like many full timers, a big money winner in the TS tournaments, having won around \$60,000 over the years. Part of that money includes winnings at the smaller inter-bar contests played out in Seattle, which he's able to enter during the few weeks he spends each year at the Seattle home office.

When he goes into a neighborhood bar and enters a foosball event, do the regular players mind? "They used to but these days I get mad at how good they have gotten," Marcio says.

"Sure I can still win, but you'd be amazed how good people are getting at this sport. Everyone knows it's a game of skill but let's never forget it's also a game of talent. I know I'm pretty good at the game but some of these people have it born into them," he declares.

But like all TS employees, entering tournaments themselves comes second to the real task at hand — promoting foosball across the country. And Marcio is in the forefront of that drive.

THE JOB OF A PROMO TEAM

Many trade people aren't exactly sure what a factory promotion team

like Tournament Soccer's does for them. Specifically, the operator who's interested in stimulating foosball play in his locations tells the Turney Soccer distributor in his territory that he'd like some help. Others call TS direct and then coordinate with the dis-



Marcio has recently taken an office in the Los Angeles area to work locations there in cooperation with their territorial distributor C.A. Robinson Co. The Robinson staff will advise Marcio on which operators to visit.

"I usually pay a call on the distributor in a city before we shoot out to the locations. I genuinely like the distributors and enjoy discussing the tournaments we have planned."

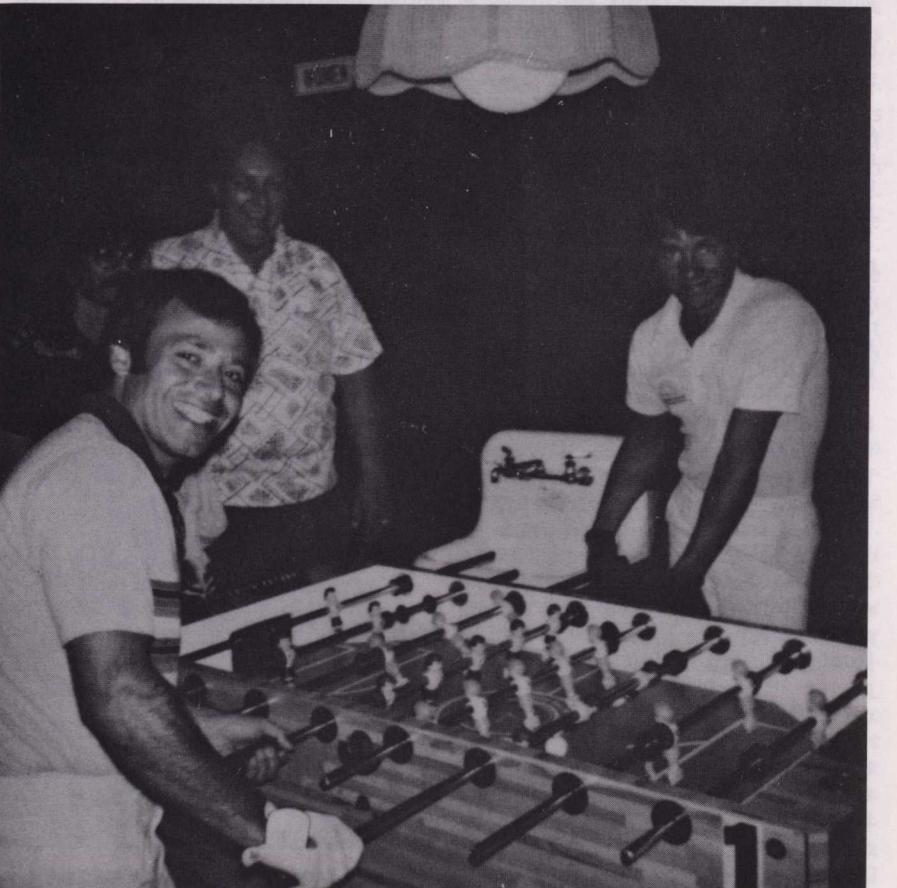
tributor.

Adventurous operators who work in areas where foosball is non-existent also ask the distributor for a visit from a team to plow the fertile ground for the sport. Sometimes it works backwards: the distributor makes a few calls to some of his customers asking them to select a number of their foosball locations and advise patrons that a team of foosball experts will be visiting on a specific date and time to show "how it's done."

In any case, Marcio's people are the ones who drive those four Turney Soccer vans around the country paying those location calls. What do they do when they get there?

"First of all, please understand that the operator has requested our presence," says Marcio. "He has tried to pass on the news of our visit using either posters or some other such device. When we arrive, we're expected, and usually there are lots of players standing about watching to see what we can do. Remember, we've just driven quite a few miles to get to this place."

How often does Marcio and other members of the squad hit the promo



ONE BENEFICIARY among many is Jack Carpenter of L.A.'s Hot Foots location. That's Jack (center) watching Marcio and Jesse Halsey do their stuff during a promo demonstration. Jack's just about to open Happy Jacks near Long Beach, to sport 40 new TS tables.

"Okay. You'll never believe it but the players have been practicing ever since they heard we were coming. They want to show their stuff. They want to beat the so-called experts from Tournament Soccer. And you know they really give us a good match." (There are usually two players per TS promo team.)

"Fortunately or unfortunately, we manage to beat the best of them on average of nine games out of ten. But it's great because the place is lively during the two hours we spend there and the operators get a tremendous kick out of the commotion. After playing these "who's better than who" games, Marcio and his partner hold a foosball "clinic" showing the players the precious tricks pros have learned, like how best to serve the ball, how best to defend yourself, etc. They also advise about upcoming regional tournaments. Then it's back onto the van for Marcio and partner and over to still another tavern or club and another demonstration.

Jack O'Brien, the company's national sales manager, normally coordinates the operator-distributor requests for demo teams and sets a schedule based on geographical location and the efficiency of visiting as many stops in an area as possible. Tracking the location of the vans is an art in itself, and when Jack sees a "hole" in the schedule (say a van is in the midwest and has a five day opening before hitting the next scheduled stop) Jack will contact the distributor there and try to interest him in getting an operator or two to serve up some locations and put that "free time" to good use.

Besides the four vans in the States, the company maintains another one in Europe to fan interest in Tournament Soccer in that market. Marcio and Jim Zellick piloted two of the European promo tours, hitting such countries as England, Ireland, Holland, Belgium, Germany. His knowledge of five languages has been a great asset to Turney Soccer's quest for the European market . . . itself, the "home" of foosball to begin with.

Marcio says his biggest thrill in life is to travel, so this is a happy man. He also thoroughly enjoys visiting the distributors when he hits a town. "I usually pay a call on the distributor in a city before we shoot out to the locations. I genuinely like the distributors and enjoy discussing the tournaments we have planned and answering their technical questions on our products. I'm pretty familiar with the dealers in the east and midwest and am now getting to know the people in the west."

There have been dozens of promo team members over the years, culled mostly from the pro players at the tournaments. But besides Marcio, the nucleus of the promo squad today counts Ken Brown, Mike Piessig, and Nick Bourdos.

road? "Our vans are moving about 50 weeks out of the year," he advises. "Maybe not all four at the same time, but we're almost always out there. I lost count years ago on the number of locations we've visited," he admits, "but it has to count in the thousands."

In theory at least, any operator can arrange for a promotion team simply by contacting either his distributor or the 800 of Tournament Soccer directly. However, the company policy is quite adamant in terms of their allegiance to distributors and whenever an operator calls, his request is made known to, and coordinated with, the Tournament Soccer dealer in that territory.

Faye knows all the ropes. Accounts, checking expense reports, placing those important calls for Peppard, guiding staff members in proper office procedure and, according to Lee, "you name it, Faye either does it or motherhens it."

Faye's been with the company three years. She was exposed to Tournament Soccer while earning her degree in business education at Oregon State University. Armed with that document, she set out into the educational world, but found time to continue playing foosball at the locations in Portland with her husband Mike McWilliams.

Everything Faye does seems to be avant garde. Take her work schedule for instance. She lives in a sumptuous home in Portland, Oregon with Mike, flies up to Seattle on Mondays, flies back home on Tuesdays, returns on Thursday and heads home for the weekend Friday night. (She maintains an apartment in Seattle while in town). The Portland home was designed by she and Mike.

When Faye started playing foosball, she was one of the few gals involved in the sport. One of the things that helped improve her game was the Tournament Soccer table that Mike bought for their home.

"From the minute it came in, I started practicing on it three hours a day," she recalls. "I wanted to learn real fast, especially after I learned about the \$50,000 tournament in Denver in 1974. It was only a couple of months away and I had to learn everything in a very short space of time."

"My first big exposure to Tournament Soccer's promotions was there at Denver. I played terribly in comparison.

Presidential Assistant FAYE McWILLIAMS

Ms. TS Keeps It All Together

"You're a wonder, Wonder Woman," go the lyrics of the theme song for that hit TV show. The words apply as well to Tournament Soccer's assistant to the president Faye McWilliams, a lovely lady with an iron personality who updates the phrase "gal Friday" a couple of weeks.

Besides assisting company president Lee Peppard in all internal duties, Faye is also secretary-treasurer of the corporation and, as she says, "in-house instructor" for the newer employees who need to know the ropes.

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son to the skill level today," she recalls, "but my mixed doubles partner and myself came in third in that division and we won, I think, about \$375 each. We were sure excited."

Since that time, like some other Tournament Soccer's employees, Faye has gone on to become one of the leading women professional foosball players in the country. (The "Quarter Million" tour was her most successful one, since Faye ended up winning more events that year than any other male or female on the entire tour.)

"I think I got somewhere around \$4,000 in prize money during that one," she remembers. She actually played in 20 of the 33 tour events held that year, visiting cities from Baltimore to Atlanta to Dallas, traveling mostly by plane since she was teaching then and couldn't take that much time from work. While liquidating her expenses through tournament winnings, it was the learning experience of the tour that Faye most fondly remembers.

Speaking of "learning", one must remember that she was teaching accounting and business math at an Oregon school at the same time. However, a nagging foot problem forced her to take a six week leave from the school for surgery, during which she got a call from Turney Soccer's Terry Gilson asking if she was interested in signing on full time as their promotion secretary.

"I really had no idea what the job entailed, but since I was into foosball

so deeply at the time, I got super excited. I thought 'here's a chance to go to work for Turney Soccer, so why not do it for a while? So we tried it on a trial basis. Of course, I discussed it with Mike and he agreed that I should give it a whirl.' The "short while" obviously turned into a permanent position.

What made Faye give up teaching for foosball? "I suppose it was the overall excitement of the sport, the variety and difference of that world in comparison to the routine of teaching. And my husband got more and more involved in foosball at the same time, so the whole thing worked out great for both of us."

About that time, Mike, Faye and some other friends pooled resources and opened up the General Leisure Corp. in Portland, largely to sell home foosball tables. Mike was and still is that company's general manager. As for Faye's first tasks at Turney Soccer, she remembers answering two phones and spending the whole day folding posters. "That was my exciting job," she jokes.

Obviously, someone learned that Faye had more ability to offer than simply answering phones and folding promotion literature and began to entrust more and more responsibility to this rather talented and serious gal. Perhaps her biggest job is to follow-thru on many of the business matters Lee Peppard generates, or as she puts it, "To make his incredible work load a little lighter." At one time, she was the "whole finance department", but now works with Carl McEvoy, TS finance vice president, at the bookkeeping chores.

With all the checks that have passed before her eyes and across her books, is she impressed by the big ones? "Sure. When I see those \$10,000 checks for Open Doubles I blink. Lots of zeros," she laughs.

Like Faye, Mike McWilliams was once a regular pro on the tournament tour but in recent years, the business end of foosball has taken over from the playing part. "We still play, not as much as before, but we do participate in the events. It's really not for the same reason, though. Nowadays we're as much interested in interfacing with

the players to learn their ideas on the sport. That's a big reason we still play . . . to hear the thoughts and opinions from the people who really underscore our income." (Faye still wins a little, although she describes her winnings at the Memorial Day Super Singles event in Minneapolis as "breakfast money.") Mike also went to that event, especially since it was their sixth anniversary — they've spent four of their anniversaries at TS events).

When she and Mike find time to play each other for relaxation, who wins? "If we play ten games, Mike will

win five. We're pretty equal as players," she says. But she does admit that male players are generally better than females, simply because of their strength. "Not necessarily skill but strength. That's an important element in the game."

Is foosball a game of skill? "No question," Faye declares. "While all you can play, not every Tom, Dick and Harry can become competitive. And even the better players have preferred positions. Mike and I, for example, are both goalies and would rather play in a doubles match, obviously.

heartiest congratulations to one and all at



Tournament Soccer®

on your five spectacular years of success. May your future be as brilliant as your past.

you are indeed a credit to our great industry!

Northwest Sales Co.
Since 1936

2400 West Commodore Way ■ Seattle, Washington 98199

When we play singles, I for one get slap-happy, just slamming the ball as often as I can. My real skill is as a goalie, which is basically a defensive position."

But by practicing, Faye says many players can improve their skill level and reach pro status. "Of course, the type of table you're playing on is vitally important," Faye declares, warming up to one of her pet subjects. "I have never participated in a competitor's tournament but I have played on their tables from time to time. Since I learned on the Tournament Soccer table, that's my orientation. So when I try another brand, I find difficulty making certain shots . . . banking, for example. I can't do the things on other tables I can on the Tournament Soccer. This, I believe, is true throughout the foosball playing population and is no doubt the reason this company is so successful today — the players want to practice on the product that they'll end up playing at the important tournaments, which are our tournaments. As far as rating the differences between the soccer tables on the market right now, as a player, I can tell you there are many subtle aspects that can mean the difference between winning and losing, so I fully understand why so many players want our products in their neighborhood locations. Who wouldn't?"

Who else at Tournament Soccer's Seattle headquarters would Faye consider to be a top player? "Among the men, definitely Marcio and Jim Zellick. The women, I'd say Stephanie Park and Kathy Brainard." If Faye herself played against Lee Peppard, who'd win? "Lee would 'talk' me out of the points," she laughs.

Faye McWilliams is a very happy lady. The switch from an academic career to one in the amusement business suits her fine. And while she loves the concept of Tournament Soccer, she says the common-bond between the people who work there (especially the veterans) is as important to her as the product and promotion itself.

"Most of us here have paid our dues," she says, reflecting back. "I remember the days when I did not work less than 16 hours a day, five days in a row. I have a nice four day schedule now, but I still remember those days when a lot of us bled for the company. The emotional bond between us is unique. You know, it didn't have to be 'Tournament Soccer' though it's great that it was. If the project was something other than that, we'd still be a family going after a common goal, saying 'we can make this happen,'" she declared.

Movin' Out the Wood

Seattle Table Supply Depot

As most operators know, Tournament Soccer tables are made for the company in Taiwan and are shipped into the deep water port of Seattle for delivery to the nearby TS headquarters. After delivery, there's a bit of work that has to be accomplished by the Turney Soccer warehouse and shipping crew before the products are ultimately loaded onto trailers and driven out to distributors around the country.

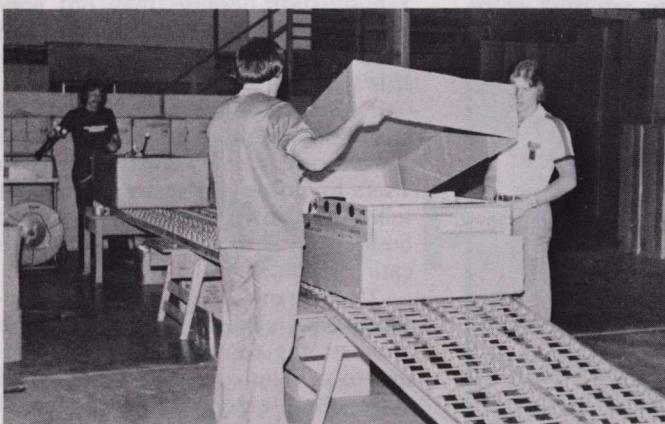
Once the new tables arrive at headquarters, company warehouse manager Ed Anacker and his crew go into action, checking the carton and the interior for any damage that may have occurred during shipment from the Far East. Once secure, they check to see if the complete parts box is enclosed in the carton (e.g. rods) and then add domestic ingredients such as the push coin chute, the balls, the figure bolts (for the men on the rods) and current



tournament promotion materials. Satisfied, Ed and the gang re-band the carton and send it out to the waiting trailers for delivery to the U.S. trade.

Sounds easy, but Tournament Soc-

cer's volume is high these days and Anacker's staff is a busy one, especially with orders for the new 'Get Down Brown' table coming in at a heady pace.



Ed Anacker (center) opens up new arrival.



He checks interior for parts and accessories.



Brian Cohen hefts completed carton.



Pat McCormick re-bands it for shipment.

happy birthday Tournament Soccer

and thanks for
helping sponsor our

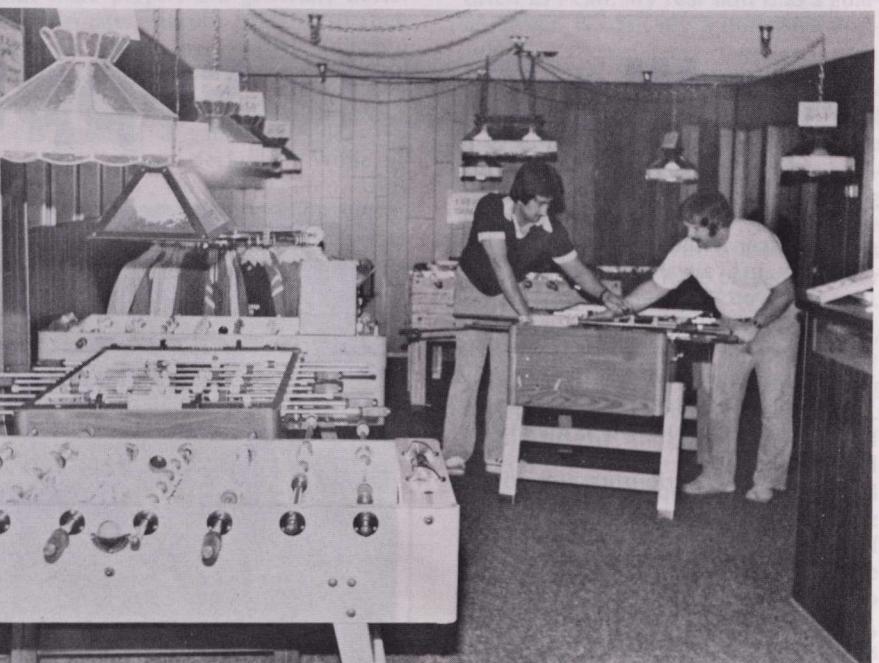
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to working with you
for many years to come!

Steve, Eric and
the entire staff at

Sega Centers (div. Sega Enterprises)

Accessories Spell Plus-Business



The Pro Shop at the Seattle H.Q.

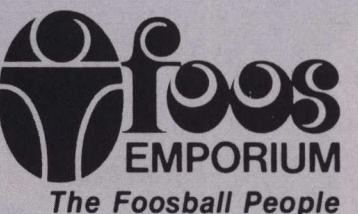
Tournament Soccer's Seattle headquarters also maintains a fully-stocked parts department, warehousing just about everything operators and distributors could need to refurbish or re-

pair their tables, including extra legs and even the formica panels for the cabinet. Larry Folk, parts manager, and Terry Gilson, parts sales chief, head up a busy staff because they not only traffic the hardware but the myriad merchandising products the company sells as well.

The merchandise is extensive and includes everything a foosball player could want, from T-shirts to hats to visors to gloves (gloves are the hottest seller right now). They also do a good business with the Shine-Up rod lubricating product.

TS veteran Gary Tinder, as institutional sales manager, heads up the Pro Shop at the company's Seattle headquarters. This beautifully-outfitted store offers everything from foosball apparel to home tables themselves, and does a good business, especially since Seattle is a heavy foosball market.

While the TS tables themselves are sold exclusively to selected coin machine distributors, anybody can buy these promotional merchandise products. Although the company does a brisk business selling these items to players, operators and distributors, they do not consider this division as a profit arm, but rather as part of the overall promotion, since each item sports the familiar Tournament Soccer logo. Anyone who's ever attended a TS event can buy what they need right at a tournament site itself, from the booth the company always maintains for this purpose.



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- Home model tables, new and used
- Genuine Tournament Soccer parts and accessories
- Shirts
- Expert table repairs
- Largest selection of foosball gloves in the Northwest

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New 'Million Dollar Table' Bows

The new Tournament Soccer line of tables, complete with 50 cent push chutes, is now shipping to distributors throughout the country. The line features a new 'butcherblock' cabinet finish and a number of other changes operators and distributors will find very favorable.

The new line is available in either the TS-22 design (with square, straight down 'Texas-style' legs) or the TS-21 (with angular German-style legs). The TS-22 can be ordered in either a light or dark cabinet finish; the TS-21 is available in only the dark finish.

The design is a big departure from previous Tournament Soccer tables, in terms of cabinet appearance. While the basics of the table remain standard, several improvements have been incorporated into this new 'Million Dollar Table', including:

The men on the rods are made of an "unbreakable" plastic, and TS officials say they have patented and copyrighted their design.

The side strips and playfield corners are now permanently bonded to a plywood backing for added strength, and are mitered flush with the playfield to alleviate any cracking or breakage problems.

There's an exterior "band" swinging around the middle of the cabinet, in rainbow colors, carrying the type:



"Tournament Soccer — The Million Dollar Game."

(The playfield, side strips, corners and walls all carry brand identification.)

The line, as mentioned, is shipping from Tournament Soccer with the 50

cent push chute (twin quarter). The company feels that with their player education programs, product presentations, industry journal promotion and the Million Dollar Tour publicity, the higher play-price "will gain total acceptance on the marketplace."

The Top Professional Players

While coin operators are basically concerned with the product, there's a whole big mob of people whose eyeballs are focused on the sport of foosball . . . people who care very much about table maintenance and accuracy . . . people who, in fact, just about make their living playing this game.

It's true. Just like in any professional sport, foosball has its professionals in every sense of the term. And you are sure to find them at just about every important Tournament Soccer event, plying their skills (honed from countless hours in location competition) against the best the nation has to offer.

Such a system of professionals obviously has to serve up a few stars, and the ranking heavyweight these days is a young gent named Doug Furry. As of last July's Summer Spectacular in Los Angeles Doug had won \$17,145.00 in 1978 Tourney Soccer events. His

sometime doubles partner Jim Wiswell has also scored heavy 1978 cash winnings, to the tune of \$14,935.00.

(Adding up their winnings from 1976, 1977 and 1978, Furry has won a total of \$49,422.00; Wiswell a total of \$30,285.00.)

One of foosball's shining stars is a cute gal from Texas by the name of Lori Schranz. Lori's cute, until she hits the tables, and then — look out! By the L.A. meeting, she has amassed over \$10,000 in 1978 winnings. Lori's actually been playing serious foosball for eight years, so she is one of the TS tours' real vets. (For '76, '77 and '78, she's won a total of \$23,359.00.)

Her current doubles partner is Todd Loffredo, himself a winner of almost \$6,000 in 1978 purses. Todd, along with his male partner Gil Jackson, swept through the winner's bracket at the 1977 Nationals to split the \$25,000 prize . . . quite an accomplish-

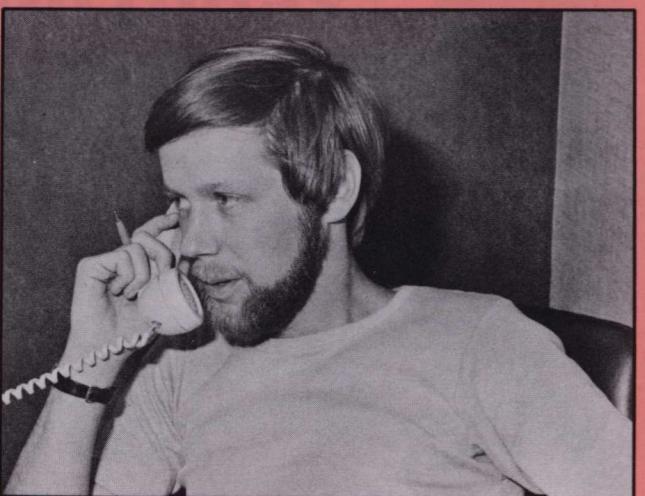


Doug Furry and "The Wiz" do their thing.

ment for a player whose only other wins had been in "novice" events only a year before.

There are many other professionals besides these (like 1977's Player of the Year Mike Bowers) who obviously depend heavily on the annual TS tours for glory and for "geld." In what they do, they are every bit as good as Jack Nicholas, Billie Jean King and Steve Garvey in their sports.

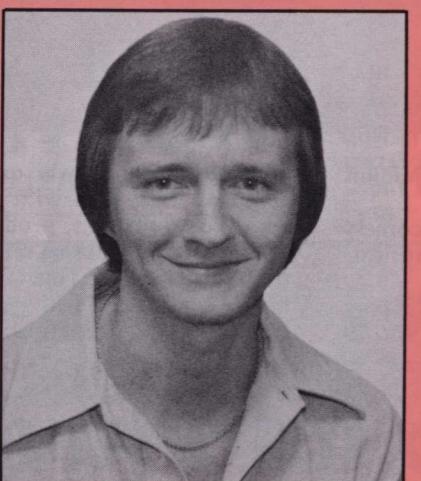
At the Heart of It the Seattle Gang



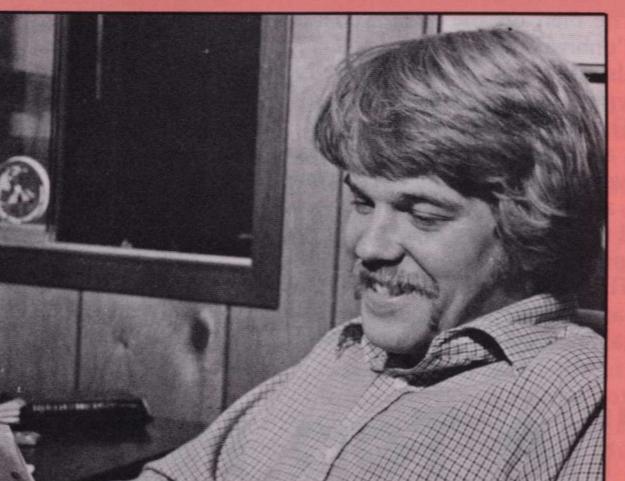
CARL McEVY, vice president of finance, joined the company in Sept. 1977. He likes the youthful energy of the organization.



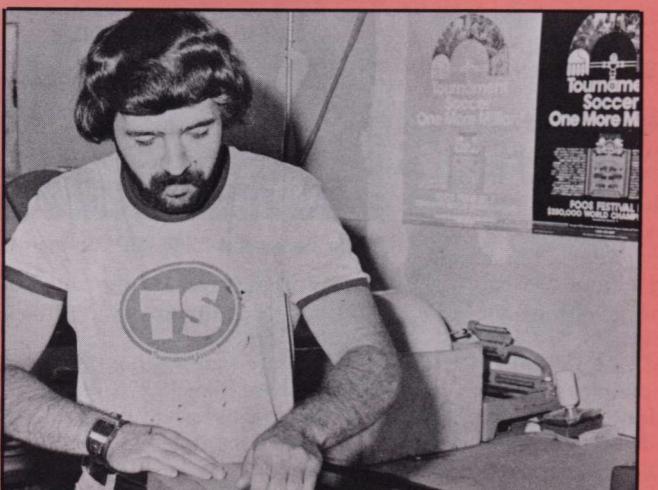
TERRY GILSON, parts sales director, is checks out one of the fancier TS shirts.



LARRY FOLK, parts salesman, is one of the best "Sat. night" foosers in the USA.



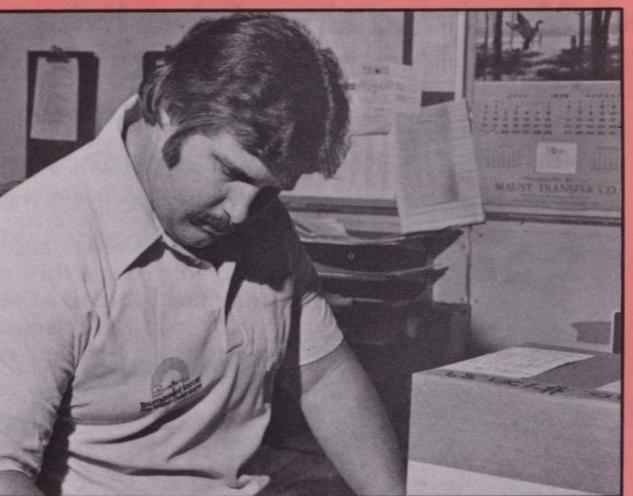
JIM GLASCOCK, controller, came aboard in March of this year. He finds the job demanding, but the people fun to work with.



STU JOHNSON, parts warehouseman, is one of the few who stays behind to cover the phones when the gang hits the tourney road.



KATHY BRAINARD, promotional secretary, is still an active player in events.



CLIFF MARKESON, parts warehouse manager, is a key equipment man at the shop and out on the tournament circuit.



LIZ DUNN, head bookkeeper, is a studious gal who keeps up those ledgers.



STEPHANIE PARK, bookkeeper, is good enough to compete with the pros.



RICK SOMES, traffic manager, has been with TS over three years, and is now in charge of shipping new tables out to distributors.



GARY PAULAK performs his classic foosball songs to the delight of the TS staff at their 5th Anniversary party in Los Angeles.



GARY TINDER, a five-year vet, runs the Pro shop while "in residence" in Seattle.

Tournament Soccer

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The Most Complete... Most Successful... Promotional, Merchandizing, Advertising Programme ..in the Coin Game Industry.

From 4% of the American Foosball table market in 1972, to the industry leader in 1977 ...Tournament Soccer's success in developing the table, the tour, the sport and the market is unprecedented.



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TS Foosball In Europe

Tournament Soccer's probe into the foreign market is a classic case of frustration/satisfaction. Their first exposure to European operators came at the 1976 MOA Show in Chicago, which enjoyed a big attendance of British operators in particular. Lee Peggard and Cal Rogers remember sitting down with most of the U.K. people at the MOA and discussing the role the tournament program could play on routes and for distributorships.

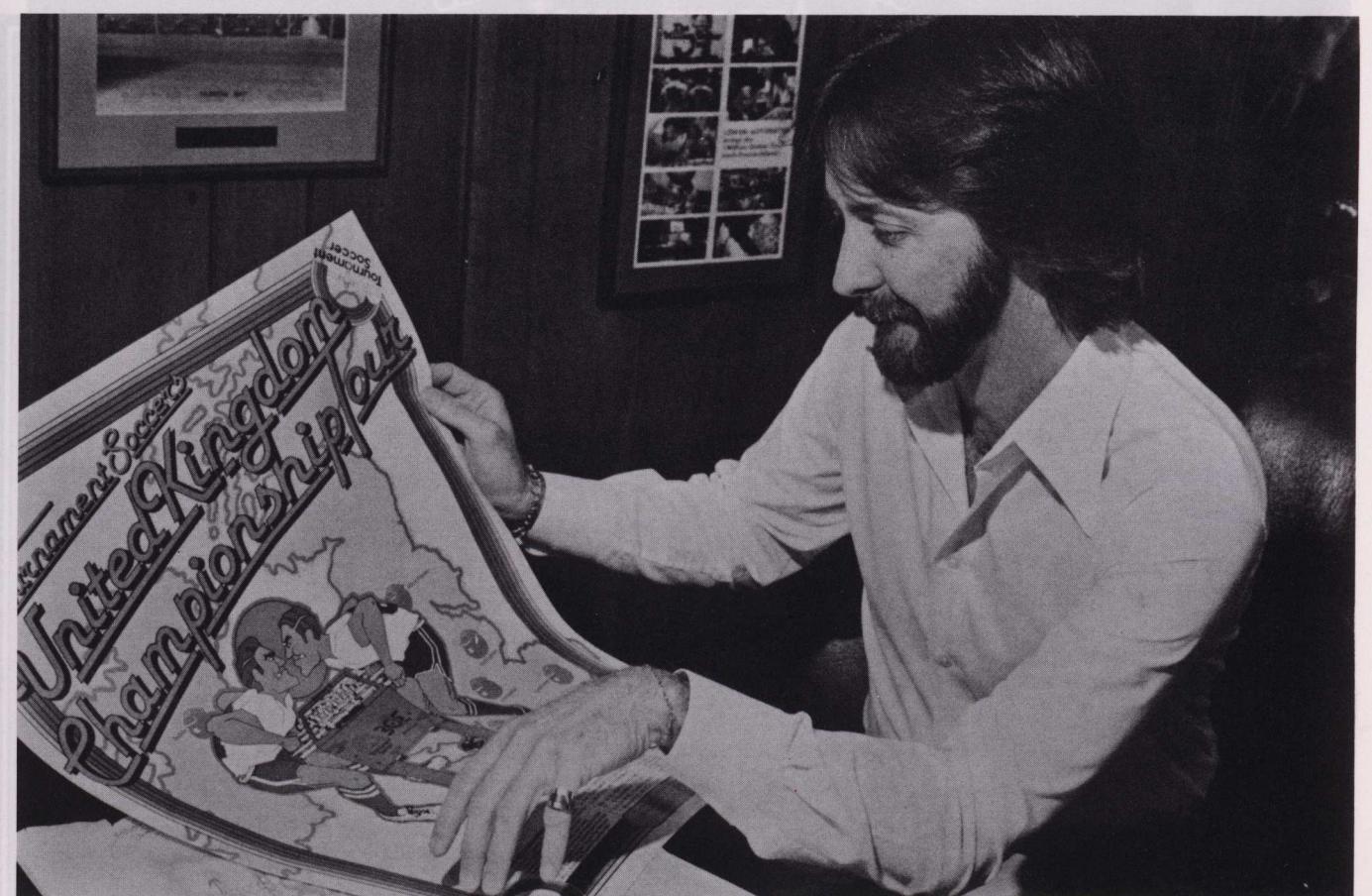
"David Fisher of Bristol Coin was one of the most enthusiastic among the group," Rogers recalls, "and he did us a great service the following January (1977) by letting us share his booth at the Amusement Trades Exhibition in London."

At London, however, they received less than an enthusiastic welcome from the foreign trade. "Some distributors and operators said the product cost too much, and others wondered where the glass cover for the top of the table was, things like that," Rogers says. "By the time the show was over, we continued to hear gripes but not near-

ly as many as on the first day, because we had a chance to talk with these people and explain how the tournaments could work for them. We made

a small start," he says.

But they forged ahead, springing promo teams onto the British market, helping to stage small tournaments,



Cal Rogers is mighty pleased with the special full-color poster Tournament Soccer prepared to announce events at locations in the U.K.



Jim Zellick and Mike Peissig discuss the European promo team schedule at Seattle H.Q.

and ultimately sending 12 winning players to the \$250,000 nationals that year in St. Louis. By the time they went back to the next A.T.E. show in January of this year (again sharing Bristol Coin's booth), Rogers estimates that the pendulum had swung toward their favor at last.

"About 75% of the people we met were now interested in getting involved in our program," he reckons.

They also cemented relations with ALCA Electronics, International Franchise Agencies in Dublin and some others, including, of course, Bristol Coin at that convention. And finally they met with Uli Schulze of Loewen Automaten, the German powerhouse distributing complex, who also became interested in the Tournament Soccer

concept.

Since that meeting at London, Cal Rogers himself has been to Europe three more times (for the Berlin show, the European Table Soccer Union championships and to visit with Loewen-Automaten at their Bingen headquarters in Germany).

Local tournaments are held in the United Kingdom on a regular basis now, with a big none-city tour set to start in September. One big event will be held each month, with a total of approximately \$40,000 given out in cash and in trips to the U.S. for participation of the big events.

With events building nicely in the U.K., Tournament Soccer is looking for big things to happen in Germany. A strong initial order for tables from Loewen-Automaten, plus a scheduled 30-area promo tour to be run by European marketing director Luc Mertens and European promo team chief Jim Zellick, bodes extremely well for the program.

Rogers visited Loewen's headquarters this past June and says he was extremely impressed with their set-up, their professionalism and their willingness to "make this program happen in their vast market territory. Plus," Rogers added, "here you're talking about an area where the players already know how to play the game."

Hear Ye! Hear Ye!

Let it be known to all, that, in this their fifth year . . . Lee Peppard, his team and their Renowned TOURNAMENT SOCCER Tables are to be acknowledged as the International Leaders in Foosball.

Hearty Congratulations!

From Jim Weatherhead and his staff at

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Tournament Soccer deserves the "World Cup" for foosball!



Congratulations to all for 5 years of miraculous success. The people from Loewen in Germany strongly support you and look forward toward working with you to teach the "Old World" to play foosball once more.

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*"We're proud to be a part of the
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and to share in their success!"*

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President
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MONEY MUSIC

My name is Laura Greenwood, and as many of you are aware by now, I recently joined RePlay as music & research director. I've worked closely with charts for the past few years in radio and the trades, but this is my first time out compiling them all by my lonesome.

I've been furiously working at becoming acquainted with the "jukebox mentality." Now, that's not a chop. It's just that I now recognize that jukebox programming is a "whole other trip", and have come to some startling discoveries and astonishing conclusions regarding "box hits". Perhaps this is all elementary to you, but I've had to dramatically alter my way of music thinking. (Of course, I welcome all of your questions and comments!)

The RePlay "National Singles Sales Chart" reflects only sales to operators. So, you find far more MOR, easy rock/pop/teen titles here than are reflected on other trade charts (which take overall sales and radio airplay into consideration). It came as a surprise that mainline rock and varying degrees of so-called "punk" don't fare as well on our charts. Elvis Costello, Nick Lowe and Tom Petty, musically and lyrically sound artists that are unfortunately considered by most as punk, will only generate just enough one-stop action for a very limited stay on the chart (if they reach the chart at all).

I realize "location music" tends to be programmed to be a little easier on the ears. I can understand that the proprietor's ears will be assaulted many, many times a day with the same material (hit potential = how many times an hour can I listen to this? Right?) But, I can't help feel that the tastes at the one-stop, operator and proprietor levels play a bigger part in making the juke hits than is given credit for.

For example, I strongly suspect that the lyrics of Cheap Trick's "Surrender" were found offensive by jukebox programmers. "Mamma's alright... Daddy's alright...they just seem a little weird..." (it becomes slightly more graphic later on). Musically, the song is very good; but what mom or dad wouldn't be put off by the words? I imagine it was pulled, mid-stanza, off of many turntables during previewing. Offensiveness on the air can be switched off and is fine for private listening, but many may be wary of subjecting the public to it in an establishment.

Now then, I'm at a total loss as to what happened to Genesis' "Follow You, Follow Me", Springsteen's "Prove It All Night" and Foghat's "Stone Blue". The initial action and talk was ve-



ry promising, but ratings fell off considerably early in the game. One-stops don't seem to know why either. All surveyed said these were good songs, but were not purchased by operators as expected, despite the high degree of national exposure.

Audrey Dodd, of Apollo Stereo in Denver, told me recently that she has "specially programmed" a newly-acquired box according to the special tastes of the location's clientele. Before you say, "That's no hot flash, all of us do that," read on. At the request of the location, Audrey programmed one big band, one fifties and the rest rock semi-oldies "like early Joni Mitchell and Grateful Dead . . . you know, records that are requested maybe once a year." Although she admits this sort of programming can be a hassle, Audrey feels it's not more trouble than it's worth, and will certainly pay off.

Take YOUR programming a step beyond the usual "pop", "country" and "soul" stops. Give more consideration to the tastes of the individual location. Recognize regional popularity of local hot groups. Keep on top of airplay. Actively seek out request material, perhaps with xeroxed slips for locations, and pull from that library you should be maintaining. This will aid you in making appropriate and timely adds to your phonographs and keep the wonderful world of jukebox music really "money music".

RePlay Jukebox

NATIONAL SINGLES SALESLIST

RePlay Magazine, P.O. Box 2550, Woodland Hills, CA 91365 – 213/347-3820

for week ending August 26, 1978

1	THREE TIMES A LADY Commodores - Motown 1443	1	26	I'VE HAD ENOUGH Wings - Capitol 4594	28	51	REMINISCING Little River Band - Harvest 4605	61
2	GREASE Frankie Valli - RSO 897	2	27	STUFF LIKE THAT Quincy Jones - A&M 2043	33	52	COME TOGETHER Aerosmith - Columbia 10802	-
3	HOPELESSLY DEVOTED TO YOU Olivia Newton-John - RSO 903	16	28	TWO OUT OF THREE AIN'T BAD Meatloaf - Cleveland Int'l./Epic 50513	21	53	HOLLYWOOD NIGHTS Bob Seger - Capitol 4618	-
4	AN EVERLASTING LOVE Andy Gibb - RSO 904	15	29	GOTTA GETCHA INTO MY LIFE Earth, Wind & Fire - Columbia 10791	42	54	HOLDING ON LTD - A&M 2057	62
5	MISS YOU Rolling Stones - Rolling Stone 19307	3	30	RUNAWAY Jefferson Starship - Grunt 11274	22	55	YOU'RE A PART OF ME Gene Cotton - Ariola 7704	60
6	HOT BLOODED Foreigner - Atlantic 3488	8	31	IF I SING YOU A LOVE SONG Bonnie Tyler - RCA 11349	41	56	HOT CHILD IN THE CITY Nick Gilder - Chrysalis 2226	65
7	MAGNET & STEEL Walter Egan - Columbia 10719	10	32	YOU & I Rick James - Gordy 7156	43	57	BLUE LOVE Rufus/Chaka Khan - ABC 12390	63
8	LIFE'S BEEN GOOD TO ME Joe Walsh - Elektra 45493	11	33	DANCE WITH ME Peter Brown - Drive 6269 (TK)	23	58	PROVE IT ALL NIGHT Bruce Springsteen - Columbia 10763	58
9	STAY Jackson Browne - Asylum 45485	9	34	FM Steely Dan - MCA 40894	24	59	BRANDY O'Jays - Phila. Int'l. 3652	72
10	LOVE WILL FIND A WAY Pablo Cruise - A&M 2048	12	35	SUMMER NIGHTS Travolta/Newton - John - RSO 906	55	60	I'VE ALWAYS BEEN CRAZY Waylon Jennings - RCA 11344	-
11	YOU Rita Coolidge - A&M 2058	14	36	IF EVER I SEE YOU AGAIN Roberta Flack - Atlantic 3483	29	61	LADY BLUE George Benson - Warner Bros. 8604	66
12	I'M NOT GONNA LET IT Atlanta Rhythm Section - Polydor 14484	13	37	USE TA BE MY GIRL O'Jays - Phila. Int'l. 3642 (CBS)	32	62	JUST WHAT I NEEDED Cars - Elektra 45491	75
13	TALKING IN YOUR SLEEP Crystal Gayle - United Artists 1214	17	38	HOT LOVE, COLD WORLD Bob Welch - Capitol 4588	34	63	RIVERS OF BABYLON Boney M - Sire 1027	74
14	FOOL Chris Rea - United Artists 1198	20	39	SHE'S ALWAYS A WOMAN Billy Joel - Columbia 10788	47	64	IF YOU WANNA DO A DANCE Spinners - Atlantic 3493	69
15	TWO TICKETS TO PARADISE Eddie Money - Columbia 10765	19	40	ONLY ONE LOVE Ronnie Milsap - RCA 11220	40	65	WHEN I STOP LEAVING Charley Pride - RCA 11287	68
16	KISS YOU ALL OVER Exile - Warner Bros. 8589	30	41	THANK GOD IT'S FRIDAY Love & Kisses - Casablanca 925	35	66	SAVANNAH Yvonne Elliman - RSO 905	67
17	MR. BLUE SKY Electric Light Orchestra - Jet 5050	18	42	LOVE IS IN THE AIR John Paul Young - Scotti Bros. 402	56	67	YOU NEVER DONE IT LIKE THAT Captain & Tennille - A&M 2063	75
18	YOU NEEDED ME Anne Murray - Capitol 4574	25	43	GET OFF Foxy - Dash 5046	59	68	READY OR NOT Helen Reddy - Capitol 4582	70
19	YOU'RE ALL I NEED Mathis & Williams - Columbia 10772	27	44	STEPPIN' IN THE SLIDE ZONE Moody Blues - London 270	54	69	THINK IT OVER Cheryl Ladd - Capitol 4599	-
20	KING TUT Steve Martin - Warner Bros. 8577	26	45	MACHO MAN Village People - Casablanca 922	50	70	CALIFORNIA NIGHTS Sweet - Capitol 4610	-
21	BOOGIE, OOGIE, OOGIE Taste Of Honey - Capitol 4565	31	46	CLOSE THE DOOR Teddy Pendergrass - Phila. Int'l. 3648	48	71	VICTIM Candi Staton - Warner Bros. 8582	-
22	COPACABANA Barry Manilow - Arista 0339	4	47	LIVINGSTON SATURDAY NIGHT Jimmy Buffett - ABC 12391	51	72	ALMOST LIKE BEING IN LOVE Michael Johnson - EMI/America 8004	-
23	LAST DANCE Donna Summer - Casablanca 926	5	48	BLUE SKIES Willie Nelson - Columbia 10784	52	73	ROCK 'N' ROLL FANTASY Kinks - Arista 0342	-
24	MY ANGEL BABY Toby Beau - RCA 11250	6	49	GROOVE WITH YOU Isley Bros. - T-Neck 2277	57	74	THERE WILL BE LOVE Lou Rawls - Phila. Int'l. 3653	-
25	LOVE OR SOMETHING LIKE IT Kenny Rogers - United Artists 1210	7	50	DREAM LOVER Marshall Tucker Band - Capricorn 0300	49	75	WHENEVER I CALL YOU "FRIEND" Kenny Loggins - Columbia 10794	-

**SUPER
PICKS**

JOSIE - Steely Dan - ABC 12404: P - T - R.

LET'S TAKE THE LONG WAY AROUND THE WORLD - Ronnie Milsap - RCA 11369: C.

STANDUP - Atlantic Starr - A&M 2056: S - D.

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Lynn Anderson

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Columbia 3-10809

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'SHINE ON SILVER MOON'

Columbia 3-10806

Bob Dylan

'BABY STOP CRYING'

Columbia 3-10805

Janis Ian

'THE GRAND ILLUSION'

Columbia 3-10813

MORE SUPER STAR POWER FROM COLUMBIA RECORDS

country singles saleslist

1 BOOGIE GRASS BAND Conway Twitty - MCA 40929	2	21 BAR WARS Freddy Weller - Columbia 10769	31	41 WHO AM I TO SAY Statler Brothers - Mercury 55037	47
2 YOU NEEDED ME Anne Murray - Capitol 4574	1	22 HERE COMES THE HURT AGAIN Mickey Gilley - Epic 50580	32	42 IF THE WORLD RAN OUT OF LOVE 48 Brown/Cornelius - RCA 11304	
3 FROM SEVEN TILL TEN Conway Twitty/Loretta Lynn-MCA 40920	3	23 WHAT CAN I SAY Jerry Reed - RCA 11281	21	43 OLD FLAMES Joe Sun - Ovation 1107	50
4 WHEN I STOP LEAVING Charley Pride - RCA 11287	4	24 ONLY ONE LOVE Ronnie Milsap - RCA 11270	22	44 WITH LOVE Rex Allen, Jr. - Warner Bros. 8608	52
5 ROSE-COLORED GLASSES John Conlee - ABC 12356	9	25 PLEASE HELP ME Janie Fricke - Columbia 10743	23	45 HEARTBREAKER Dolly Parton - RCA 11296	-
6 BLUE SKIES Willie Nelson - Columbia 10784	13	26 LET ME BE YOUR BABY Charley McClain - Epic 50525	24	46 ANOTHER FINE MESS Glen Campbell - Capitol 4584	36
7 IF YOU GET TEN MINUTES Joe Stampley - Epic 50575	16	27 WOMANHOOD Tammy Wynette - Epic 50574	33	47 DO IT AGAIN TONIGHT Larry Gatlin - Monument 259	57
8 I'VE ALWAYS BEEN CRAZY Waylon Jennings - RCA 11344	20	28 BETTER ME Tommy Overstreet - ABC 12367	25	48 DON JUAN Billy Crash Craddock - ABC 12384	56
9 TALK TO ME Freddy Fender - ABC 12370	10	29 NEVER MY LOVE Vern Gosdin - Elektra 45483	26	49 TEAR TIME Dave & Sugar - RCA 11322	60
10 HELLO MEXICO Johnny Duncan - Columbia 10783	11	30 TONIGHT Barbara Mandrell - ABC 12362	27	50 I STILL BELIEVE IN LOVE Charlie Rich - United Artists 1223	51
11 LOVE ME WITH ALL YOUR HEART Johnny Rodriguez - Mercury 55029	12	31 THREE SHEETS Ward & McEntire - Mercury 55026	28	51 SIXTY DOLLAR DUCK Lewie Wickham - RCA 40928	58
12 RAKE & RAMBLIN' MAN Don Williams - ABC 12373	14	32 IF I SING YOU A LOVE SONG Bonnie Tyler - RCA 11349	42	52 I JUST HAD YOU ON MY MIND Dotsy - RCA 11293	53
13 BEAUTIFUL WOMEN Charlie Rich - Epic 50562	17	33 I CAN'T WAIT/JOANA Bill Anderson - MCA 40893	29	53 CARIBBEAN Sonny James - Columbia 10764	54
14 I'LL JUST TAKE IT OUT IN LOVE George Jones - Epic 50564	15	34 EASY FROM NOW ON Emmylou Harris - Warner Bros. 8623	40	54 TONIGHT'S THE NIGHT Roy Head - ABC 12383	59
15 I'LL FIND IT WHERE I CAN Jerry Lee Lewis - Mercury 55028	8	35 LIVINGSTON SATURDAY NIGHT Jimmy Buffett - ABC 12391	37	55 '57 CHEVROLET Billy Jo Spears - United Artists 1229	-
16 WE BELONG TOGETHER Susie Allanson - Warner Bros. 8597	18	36 IT'S BEEN A GREAT AFTERNOON Merle Haggard - MCA 40936	49	56 I FOUGHT THE LAW Hank Williams, Jr. - Warner Bros. 8641	-
17 WHEN CAN WE DO THIS AGAIN T. G. Sheppard - Warner Bros. 8593	19	37 PENNY ARCADE Cristy Lane - GRT 167	44	57 SWEET FANTASY Bobby Borchers - Epic 50585	-
18 TALKING IN YOUR SLEEP Crystal Gayle - United Artists 1193	5	38 SINGLE AGAIN Gary Stewart - RCA 11297	43	58 HELLO, REMEMBER ME Billy Swan - A&M 2046	-
19 YOU DON'T LOVE ME ANYMORE Eddie Rabbitt - Elektra 45488	6	39 LET'S SHAKE HANDS Kenny O'Dell - Capricorn 0301	45	59 YOUR TEDDY BEAR Elvis Presley - RCA 11320	-
20 LOVE OR SOMETHING LIKE IT Kenny Rogers - United Artists 1210	7	40 COME SEE ME Dottie West - United Artists 1209	41	60 I WANT TO BE IN LOVE Jacky Ward - Mercury 55038	-

country playwheel

- 1 LOVE OR SOMETHING LIKE IT - Kenny Rogers - U.A. 1210
- 2 TALKING IN YOUR SLEEP - Crystal Gayle - U.A. 1193
- 3 TALK TO ME - Freddy Fender - ABC 12370
- 4 YOU NEEDED ME - Anne Murray - Capitol 4574
- 5 FROM SEVEN TILL TEN - Twitty/Lynn - MCA 40920
- 6 YOU DON'T LOVE ME - Eddie Rabbitt - Elektra 45488
- 7 BLUE SKIES - Willie Nelson - Columbia 10784
- 8 BOOGIE GRASS BAND - Conway Twitty - MCA 40929
- 9 IT'S A HEARTACHE - Bonnie Tyler - RCA 11249
- 10 I BELIEVE IN YOU - Mel Tillis - MCA 40900
- 11 I CAN'T WAIT - Bill Anderson - MCA 40893
- 12 ONLY ONE LOVE IN MY LIFE - Ronnie Milsap - RCA 11270
- 13 HELLO MEXICO - Johnny Duncan - Columbia 10783
- 14 BAR WARS - Freddy Weller - Columbia 10769
- 15 WOMANHOOD - Tammy Wynette - Epic 50574

new 'n cookin' country

BE YOUR OWN BEST FRIEND
Ray Stevens - Warner Bros. 8603

ANOTHER GOODBYE
Donna Fargo - Warner Bros. 8643

ANYONE WHO ISN'T ME TONIGHT
Kenny Rogers & Dottie West - United Artists 1234

NO SLEEP TONIGHT
Randy Barlow - Republic 024

THE FEELING'S ALRIGHT
Don King - Con Brio 137

FAIR & TENDER LADIES
Charlie McCoy - Monument 258

Capitol's Country Cookin'

MAIN COURSES

COUNTRY New Release Singles

- | | |
|---|--|
| 4601 "Louisiana"—Asleep At The Wheel | 4616 "One Sided Conversation"—Gene Watson |
| 4603 "I Won't Take It Lyin' Down"—Connie Cato | 4619 "Two Hearts Tangled In Love"—Kenny Dale |
| 4604 "Wild & Wooly Ways"—Rodney Lay | 4614 "Do Wrong Blues"—Cliff Reynolds |
| 4597 "Bordertown Woman"—Mel McDaniel | 4624 "Hubba, Hubba"—Billy "Crash" Craddock |
| 4609 "Toe To Toe"—Freddie Hart | |

STARLINE SERIES-PICK OF THE FARE.

- | | |
|---|---|
| 6007 Sixteen Tons—Mule Train, Tennessee Ernie Ford | 6170 What It Was, Was Football Pt. 1—What It Was, Was Football Pt. 2, Andy Griffith |
| 6018 Deck Of Cards—Rye Whiskey, Tex Ritter | 6171 Pistol Packin' Mama—Rosalita, Al Dexter |
| 6024 Wings Of A Dove—Gone, Ferlin Husky | 6172 Today I Started Loving You Again—The Fightin' Side Of Me, Merle Haggard |
| 6025 Hello Walls—Live Fast, Love Hard, Die Young, Faron Young | 6173 Okie From Muskogee—Daddy Frank (The Guitar Man), Merle Haggard |
| 6041 Young Love—Hello Old Broken Heart, Sonny James | 6174 It's Such A Pretty World Today—Goin' Steady, Wynn Stewart |
| 6047 Wabash Cannon Ball—The Great Speckled Bird, Roy Acuff | 6175 Snowbird—Put Your Hand In The Hand, Anne Murray |
| 6053 Right Or Wrong—In The Middle Of A Heartache, Wanda Jackson | 6176 Since I Met You, Baby—Don't Keep Me Hangin' On, Sonny James |
| 6074 Together Again—My Heart Skips A Beat, Buck Owens | 6177 Just Hold My Hand—You Make A Left And Then A Right, Johnny & Jonie Mosby |
| 6079 A Six Pack To Go—The Wild Side Of Life, Hank Thompson | 6178 Seven Lonely Days—A Dear John Letter, Jean Shepard & Ferlin Husky |
| 6084 Sqaws Along The Yukon—Humpty Dumpty Heart, Hank Thompson | 6180 Happy Anniversary—Lovenworth, Roy Rogers |
| 6112 I've Got A Tiger By The Tail—Cryin' Time, Buck Owens | 6181 Fingerprints—The Key's In The Mailbox, Freddie Hart |
| 6113 Swinging Doors—The Girl Turned Ripe, Merle Haggard | 6183 Tombstone Every Mile—Big Wheel Cannonball, Dick Curless |
| 6114 The Bottle Let Me Down—The Longer You Wait, Merle Haggard | 6184 L.A. International Airport—Pitty, Pitty, Patter, Susan Raye |
| 6117 See The Big Man Cry—I Just Don't Understand, Charlie Louvin | 6187 Fancy—He Made A Woman Out Of Me, Bobbie Gentry |
| 6124 Westphalia Waltz—The Blue Skirt Waltz, Hank Thompson | 6189 Tall Dark Stranger—Big In Vegas, Buck Owens & His Buckaroos |
| 6133 By The Time I Get To Phoenix—Hey Little One, Glen Campbell | 6190 MacArthur Park—My Way, Glen Campbell |
| 6134 I Wanna Live—Dreams Of The Every Day Housewife, Glen Campbell | 6201 It's Only Make Believe—Try A Little Kindness, Glen Campbell |
| 6135 Wichita Lineman—True Grit, Glen Campbell | 6202 Honey, Come Back—Dream Baby (How Long Must I Dream), Glen Campbell |
| 6136 Galveston—Where's The Playground Susie, Glen Campbell | 6203 All I Have To Do Is Dream—Bobbie Gentry/Glen Campbell; Medley: a. I Say A Little Prayer, b. By The Time I Get To Phoenix—Glen Campbell/Anne Murray |
| 6137 Gentle On My Mind—Arkansas, Glen Campbell | 6208 High Noon (Do Not Forsake Me)—Blood On The Saddle, Tex Ritter |
| 6138 Let It Be Me—Less Of Me, Glen Campbell And Bobbie Gentry | 6219 Easy Loving—Got The All Overs For You (All Over Me), Freddie Hart |
| 6140 Ode To Billy Joe—Mississippi Delta, Bobbie Gentry | 6220 Bless Your Heart—My Hang-Up Is You, Freddie Hart |
| 6141 Sing Me Back Home—Legend Of Bonnie & Clyde, Merle Haggard And The Strangers | 6221 Made In Japan—Ruby (Are You Mad), Buck Owens |
| 6142 Mama Tried—I Take A Lot Of Pride In What I Am, Merle Haggard And The Strangers | 6222 Danny's Song—Cotton Jenny, Anne Murray |
| 6143 Hungry Eyes—Workin' Man Blues, Merle Haggard And The Strangers | 6230 Rhinestone Cowboy—Country Boy (You Got Your Feet In L.A.), Glen Campbell |
| 6144 I'm A Lonesome Fugitive—Branded Man, Merle Haggard And The Strangers | 6232 I'm Not Lisa—You Ain't Never Been Loved (Like I'm Gonna Love You), Jessi Colter |
| 6145 Only The Lonely—Running Bear, Sonny James | 6247 A Love Song—You Won't See Me, Anne Murray |
| 6148 Waitin' In Your Welfare Line—Sam's Place, Buck Owens And The Buckaroos | 6258 Love In The Hot Afternoon—Where Love Begins, Gene Watson |
| 6154 I Dreamed Of A Hill-Billy Heaven—Just Beyond The Moon, Tex Ritter | 6260 Southern Nights—Sunflower, Glen Campbell |
| 6157 The Tip Of My Fingers—Malaguena, Roy Clark | |
| 6163 Night Train To Memphis—The Wreck On The Highway, Roy Acuff | |
| 6164 Just A Closer Walk With Thee—Take My Hand Precious Lord, Tennessee Ernie Ford | |
| 6167 Queen Of The House—Silver Threads And Golden Needles, Jody Miller | |



c 1978 CAPITOL RECORDS, INC.

r&b singles saleslist

1	THREE TIMES A LADY Commodores - Motown 1443	1	21 VICTIM Candi Staton - Warner Bros. 8582	28	41 STOP YOUR WEEPING Dramatics - ABC 12372	42
2	BOOGIE, OOGIE, OOGIE Taste Of Honey - Capitol 4565	2	22 LOVE TO SEE YOU SMILE Bobby Bland - ABC 12360	16	42 WHAT YOU WAITIN' FOR Stargard - RCA 40932	50
3	YOU & I Rick James - Gordy 7156	3	23 YOUNGBLOOD War - United Artists 1213	27	43 BLUE LOVE Rufus/Chaka Khan - ABC 12390	47
4	STUFF LIKE THAT Quincy Jones - A&M 2043	4	24 SUN IS HERE Sun - Capitol 4587	32	44 I DIDN'T TAKE YOUR MAN Ann Peebles - Hi 78518	52
5	MISS YOU Rolling Stones - Rolling Stone 19307	5	25 SHAME Evelyn King - RCA 11122	24	45 LOVE BROUGHT ME BACK D. J. Rogers - Columbia 10754	45
6	MACHO MAN Village People - Casablanca 922	6	26 SMILE Emotions - Columbia 10791	33	46 WE CAME TO PLAY Tower Of Power - Columbia 10780	46
7	YOU'RE ALL I NEED Mathis & Williams - Columbia 10772	11	27 IF EVER I SEE YOU AGAIN Roberta Flack - Atlantic 3483	25	47 DON'T PITY ME Faith, Hope & Charity - 20th Cent. 2370	53
8	GROOVE WITH YOU Isley Bros. - T-Neck 2277	9	28 THANK GOD IT'S FRIDAY Love & Kisses - Casablanca 925	22	48 STELLAR FUNK Slave - Cotillion 44238	48
9	SHAKE & DANCE Con Funk Shun - Mercury 74008	10	29 FEEL THE FIRE Peabo Bryson - Capitol 5473	26	49 LADY BLUE George Benson - Warner Bros. 8604	58
10	HOLDING ON L.T.D. - A&M 2057	12	30 (LET'S GO) ALL THE WAY The Whispers - RCA 11246	29	50 IT'S A BETTER THAN GOOD Gladys Knight & The Pips - Buddah 598	59
11	GET OFF Foxy - Dash 5046	18	31 RUNAWAY LOVE Linda Clifford - Curtom 0138	35	51 SATURDAY Norma Jean Wright - Bearsville 0326	60
12	GOTTA GETCHA INTO MY LIFE Earth, Wind & Fire - Columbia 10796	17	32 MY RADIO Graham Central Station - W.B. 8602	31	52 IF YOU WANNA DO A DANCE Spinners - Atlantic 3493	57
13	THE SPANK James Brown - Polydor 14487	14	33 DANCE ACROSS THE FLOOR Jimmy 'Bo' Horne - Sunshine Sound 1003	37	53 MIND BLOWING DECISIONS Heatwave - Epic 50586	-
14	NEVER MAKE A MOVE B. B. King - ABC 12380	13	34 USE TA BE MY GIRL O'Jays - Phila. Int'l. 3642 (CBS)	34	54 IF MY FRIENDS COULD SEE ME NOW Linda Clifford - Curtom 0140	-
15	LOVE WILL FIND A WAY Pablo Cruise - A&M 2048	23	35 I LIKE GIRLS Fatback Band - Spring 181	43	55 I'M IN LOVE Rose Royce - Whitfield/Warner Bros. 8629	-
16	LAST DANCE Donna Summer - Casablanca 926	8	36 YOU McCrorys - Portrait 70017	39	56 HERE'S TO GOOD FRIENDS Arthur Prysock - MCA 40943	-
17	CLOSE THE DOOR Teddy Pendergrass - Phila. Int'l. 3648	15	37 FUNK-O-NOTS Ohio Players - Mercury 74014	40	57 HOT SHOT Karen Young - West End 1211	-
18	IF YOU'RE READY Enchantment - Roadshow 1212	19	38 BY WAY OF LOVE'S EXPRESS Ashford & Simpson - Warner Bros. 8571	38	58 IT SEEMS TO HANG ON Ashford & Simpson - Warner Bros. 8651	-
19	DANCE WITH ME Peter Brown - Drive 6269 (TK)	7	39 THERE WILL BE LOVE Lou Rawls - Philadelphia Int'l. 3653	49	59 SEASONS FOR GIRLS Trammps - Atlantic 3460	-
20	BRANDY O'Jays - Phila. Int'l. 3652	30	40 SUPERWOMAN Delis - ABC 12386	41	60 THERE'LL NEVER BE Switch - Gordy 7159	-

r&b playwheel

- 1 BOOGIE, OOGIE, OOGIE - Taste Of Honey - Capitol 4565
- 2 THREE TIMES A LADY - Commodores - Motown 1443
- 3 STUFF LIKE THAT - Quincy Jones - A&M 2043
- 4 USE TA BE MY GIRL - O'Jays - Philadelphia Int'l. 3642
- 5 CLOSE THE DOOR - Teddy Pendergrass - Phila. Int'l. 3648
- 6 YOU & I - Rick James - Gordy 7156
- 7 LAST DANCE - Donna Summer - Casablanca 926
- 8 SHAME - Evelyn King - RCA 11122
- 9 THANK GOD IT'S FRIDAY - Love & Kisses - Casablanca 925
- 10 I LIKE GIRLS - Fatback Band - Spring 181
- 11 VICTIM - Candi Staton - Warner Bros. 8582
- 12 GET OFF - Foxy - Dash 5046
- 13 MACHO MAN - Village People - Casablanca 922
- 14 IF YOU WANNA DO A DANCE - Spinners - Atlantic 3493
- 15 HOT SHOT - Karen Young - West End 70322

new 'n cookin' r&b

THE BEST OF STRANGERS
Eddie Kendricks - Arista 0346

LITTLE GIRLS
Patti LaBelle - Epic 50583

THAT'S THE WAY SHE LOVES
Chocolate Milk - RCA 11341

MOONLIGHT SERENADE
Tuxedo Junction - Butterfly 1210

THE TIME IS NOW
Floater - ABC 12399

LOST AND TURNED OUT
Whispers - RCA 11342

HAVE THE BEST BOX ON YOUR BLOCK!

- **"YOU AND I"**
G-7156F
Rick James
- **"THREE TIMES A LADY"**
M-1443F
Commodores
- **"CASTLES OF SAND"**
M-1441F
Jermaine Jackson
- **"GIVE ME SOME FEELING"**
M-1446F
Three Ounces of Love
- **"GOOD TIMES THEME"**
M-1444F
Prime Time
- **"HOOKED FOR LIFE"**
M-1447F
Platinum Hook
- **"FAIR GAME"**
M-1448F
Mandré
- **"THERE'LL NEVER BE"**
G-7159F
Switch
- **"WE ARE THE FUTURE"**
G-7160F
High Inergy
- **"THE LITTLE MAN'S GOT
THE BIGGEST SMILE
IN TOWN"**
MC-5015F
Arthur Blanch
- **"TRY ME"**
MC-5014F
Kay Austin
- **"ANGEL IN YOUR EYES"**
MC-5013F
Ronnie Dove



WITH MOTOWN

pop playwheel

- 1 GREASE — Frankie Valli — RSO 897
- 2 MISS YOU — Rolling Stones — Rolling Stone 19307
- 3 THREE TIMES A LADY — Commodores — Motown 1443
- 4 AN EVERLASTING LOVE — Andy Gibb — RSO 904
- 5 MAGNET & STEEL — Walter Egan — Columbia 10719
- 6 HOPELESSLY DEVOTED TO YOU — Newton-John — RSO 903
- 7 TWO OUT OF THREE — Meatloaf — Cleve. Int'l./Epic 50513
- 8 LOVE WILL FIND A WAY — Pablo Cruise — A&M 2048
- 9 BAKER STREET — Gerry Rafferty — United Artists 1192
- 10 COPACABANA — Barry Manilow — Arista 0339
- 11 YOU'RE THE ONE — Travolta & Newton-John — RSO 891
- 12 HOT BLOODED — Foreigner — Atlantic 3488
- 13 STILL THE SAME — Bob Seger — Capitol 4581
- 14 FM — Steely Dan — MCA 40894
- 15 YOU — Rita Coolidge — A&M 2058

prime chart movers

POP

- 55-35 SUMMER NIGHTS — Travolta & Newton-John — RSO 906
- 59-43 GET OFF — Foxy — Dash 5046
- 30-16 KISS YOU ALL OVER — Exile — Warner Bros. 8589

COUNTRY

- 49-36 IT'S BEEN A GREAT AFTERNOON — Haggard — MCA 40936
- 20-08 I'VE ALWAYS BEEN CRAZY — W. Jennings — RCA 11344
- 42-32 IF I SING YOU A LOVE SONG — Bonnie Tyler — RCA 11349

R&B

- 30-20 BRANDY — O'Jays — Philadelphia International 3652
- 49-39 THERE WILL BE LOVE — Lou Rawls — Phil. Int'l. 3653
- 23-15 LOVE WILL FIND A WAY — Pablo Cruise — A&M 2048

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best chart entries

POP

- 52 COME TOGETHER — Aerosmith — Columbia 10802
- 53 HOLLYWOOD NIGHTS — Bob Seger — Capitol 4618
- 60 I'VE ALWAYS BEEN CRAZY — Waylon Jennings — RCA 11344

COUNTRY

- 45 HEARTBREAKER — Dolly Parton — RCA 11296
- 55 '57 CHEVROLET — Billy Jo Spears — United Artists 1229
- 56 I FOUGHT THE LAW — Hank Williams, Jr. — Warner Bros. 8641

R&B

- 53 MIND BLOWING DECISIONS — Heatwave — Epic 50586
- 54 IF MY FRIENDS COULD SEE ME — L. Clifford — Curtom 0140
- 55 I'M IN LOVE — Rose Royce — Whitfield/Warner Bros. 8629

new 'n cookin' pop

NORTHEAST

- OH! DARLING — Robin Gibb/Bee Gees — RSO 907
DON'T LOOK BACK — Boston — Epic 50590
PARADISE BY THE DASHBOARD — Meatloaf — Cleve. Int'l. 50588

SOUTHEAST

- OH! DARLING — Robin Gibb/Bee Gees — RSO 907
BADLANDS — Bruce Springsteen — Columbia 10801
PARADISE BY THE DASHBOARD — Meatloaf — Cleve. Int'l. 50588

CENTRAL

- RIGHT DOWN THE LINE — Gerry Rafferty — United Artists 1233
BADLANDS — Bruce Springsteen — Columbia 10801
BABY STOP CRYING — Bob Dylan — Columbia 10805

WEST

- DON'T LOOK BACK — Boston — Epic 50590

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RePlay / best single releases

BADLANDS — Bruce Springsteen — Columbia 10801 (4:01): This single will see huge action. Already being called his strongest work to date, Springsteen combines all of his trademark qualities into classic tension-building-to-the-point-of-near-frenzy rock 'n' roll. Excellent, emotional lyrics. Program immediately! R — P — T.

HOT SUMMER NIGHT — Prisoner — Warner Bros. 8635 (2:41): This rousing winner should see a good deal of radio play. This exhilarating cut has quality vocals, varied beat and involved instrumentation with a polished and distinct sound. Don't be afraid of this one. P — R — T.

DON'T LOOK BACK — Boston — Epic 50590 (4:05): The word will really spread fast on this long-awaited single from this powerhouse group that made a stunning debut showing. The sound is fresh, but distinctly Boston. Precisely executed rock with huge appeal. Don't be caught without it! R — P — T.

HOLLYWOOD NIGHTS — Bob Seger — Capitol 4618 (3:15): You will not want to pass up Seger's latest raucous and rumbling contribution to rock. The artist's string of high-charting hits have established him at the forefront of seventies music. Outstanding piano work mark this a sure bet. R — P — T.

WHO ARE YOU — The Who — MCA 40948 (3:22): Much excitement is being generated by the release of material from The Who. The group has a huge following, and this single will receive much exposure. It's The Who in its solid classic style. R — P — T.

HOT SHOT — Karen Young — West End 70320 (3:15): Wow! Is this ever top-notch disco. Young offers a stunning performance with a rich and precise vocal. The delicious blend of disco with just a touch of Latin influence is gaining acclaim at the one-stop level. Believe every favorable word! You can't go wrong. D — P — T.

BABY STOP CRYING — Bob Dylan — Columbia 10805 (4:17): Dylan has a large following, and this warmly emotional tune should go far in pop as well as MOR boxes. Several cuts from the "Street Legal" LP are enjoying a good amount of radio exposure. Give it a try. R — P — E.

OUR NIGHT — Shaun Cassidy — Warner Bros. 8634 (3:40): Another catchy, slightly old-style rock and roller that will be huge for youth-oriented locations. Good back-up sections and Cassidy's vocal is the best ever. T — P — E.

ALMOST LIKE BEING IN LOVE — Michael Johnson — EMI/America 8004 (3:25): Johnson gives class treatment to this Lerner and Lowe favorite. The smokey, moody rhythms will take this far in easy listening locations. E — P — T.

HEY BABY — Juice Newton — Capitol 4611 (2:53): This very catchy cut has an impressively sturdy vocal, great phrasing and a fun beat. Program for both country and pop boxes. C — P — T.

BACK IN MY ARMS AGAIN — Genya Ravan — 20th Century Fox 2374 (3:29): Punk-wary programmers who associate Ravan with that classification, don't overlook this one. It isn't punk. Ravan is an excellent producer who has given a "slightly soulful rock treatment to the popular Supremes standard." The vocal is raspy and reminiscent of Joplin at times. Jump on this one and watch for possible crossover action later on. P — R — T — S.

THE FEELING'S SO RIGHT TONIGHT — Don King — Con Brio 137 (2:37): King's mellow and easy modern country single will have wide appeal. Watch for possible pop activity. C.

NO SLEEP TONIGHT — Randy Barlow — Republic 024 (2:48): Watch this one! It has good crossover potential. Nice vocal and lyric. "No sleep tonight; it's a night for love!!!" Program country now, but keep an eye on it for increased activity. C — P.

'57 CHEVROLET — Billy Jo Spears — United Artists 1229 (2:48): This is sure to bring back fond memories for many. The good old days of Chevies, parking, and the drive-in may be gone, but it's fun to take a visit in music. Clever lyrics. C.

SHE'S LYING NEXT TO ME — Nick Nixon — Mercury 55035 (3:16): This has a great story line with strong traditional country arrangement and will be a favorite. "She's lying next to him and lying next to me . . ." Don't pass this up! C.

ANOTHER GOODBYE — Donna Fargo — Warner Bros. 8643 (3:30): This beautiful tune is bound to receive considerable country airplay. A real winner for Fargo, that no country location should be without. C.

MIND BLOWING DECISIONS — Heatwave — Epic 50586 (3:58): This is indeed a real "head on collision" with a desirable disco flair. Slow and powerful with rich, honeyed vocals and meaningful lyrics. Watch for the explosion on this one and don't be caught unprepared! D — S — E — P.

THERE WILL BE LOVE — Lou Rawls — Philadelphia International 3653 (3:27): This especially nice single from Rawls is enjoying heavy early one-stop action. His growly delivery is superb. Give it a try. E — S — P.

LITTLE GIRLS — Patti LaBelle — Epic 50583 (3:58): A soulful piece of work that will appeal to the ladies. The word is spreading on this one quickly, and one-stops are noting increasing requests for the single. Great programming for easy listening locations. E — S — P.

SHINE ON SILVER MOON — Marilyn McCoo & Billy Davis, Jr. — Columbia 10806 (3:11): Well-orchestrated, jazzy disco with beautiful vocal blend. A natural for soul and MOR boxes. E — S — D.

IF MY FRIENDS COULD SEE ME NOW — Linda Clifford — Curtom 0140 (3:48): Very appealing, uptempo disco dance tune. Clifford is raising eyebrows with her big and compelling sound. This one will have the place jumping. D — S — T — P.

Recently released singles which RePlay feels have the best potential for charting and jukebox play. While this is a good guide to new titles, RePlay suggests you also check your local one-stop for additional record releases, especially those of particular interest to your locale and customer tastes. Codes: P (pop); R (rock); T (teen); C (country); S (soul/rhythm & blues); E (easy listening); D (disco).

9 WAYS TO LIGHT UP THE PLAYWHEELS OF AMERICA.

ON A&M RECORDS

RITA COOLIDGE "YOU" AM 2058
Produced by David Anderle with Booker T. Jones

QUINCY JONES "STUFF LIKE THAT" AM 2043
Produced by Quincy Jones for Quincy Jones Productions

L.T.D. "HOLDING ON" AM 2057
Produced by Bobby Martin for Bobby Martin Productions

CAPTAIN & TENNILLE "YOU NEVER DONE IT LIKE THAT" AM 2063
Produced by Daryl Dragon

PABLO CRUISE "LOVE WILL FIND A WAY" AM 2048
Produced by Bill Schnee

BILLY SWAN "HELLO, REMEMBER, ME" AM 2046
Produced by Booker T. Jones

ATLANTIC STARR "STAND UP" AM 2065
Produced by Bobby Eli

WHITE MANSIONS "SOUTHERN BOYS" AM 2073
Produced by Glyn Johns

A&M RECORDS

RePlay / programmer roundup

New records added at major jukebox operations. [Routes reporting this issue control over 11,000 phonographs.]
(MPR — Most Played Record during most recent collection period.)

Frank Gallo C&L AMUSEMENTS 388 Danbury Road Wilton, Conn. 06897	POP: Fool - Chris Rea (United Artists); You - Rita Coolidge (A&M); I'm Not Gonna Let It Bother Me Tonight - Atlanta Rhythm Section (Polydor); Boogie, Oogie, Oogie - Taste Of Honey (Capitol). C&W: Hopelessly Devoted To You - Olivia Newton-John (RSO); Let's Shake Hands & Come Out Lovin' - Kenny O'Dell (Capricorn); Only One Love In My Life - Ronnie Milsap (Elektra); From Seven 'Till Ten - Conway Twitty & Loretta Lynn (MCA).
Kathy Morse MANCHESTER MUSIC CO. 62 Lowell Street Manchester, N.H. 03101	POP: An Everlasting Love - Andy Gibb (RSO); Boogie, Oogie, Oogie - Taste Of Honey (Cap.) Can't Stand The Rain - Eruption (Ariola); Magnet & Steel - Walter Egan (Columbia). C&W: Talking In Your Sleep - Crystal Gayle (United Artists); Never My Love - Vern Gosdin (Elektra); Beautiful Woman - Charlie Rich (Epic); What Can I Say - Jerry Reed (RCA). R&B: Thank God It's Friday - Love & Kisses (Casablanca); Do Or Die - Grace Jones (Island); Groove With You - Isley Bros. (T-Neck); Let's Go All The Way - Whispers (RCA). MPR: An Everlasting Love - Andy Gibb (RSO); Talking In Your Sleep - Crystal Gayle (United Artists); Thank God It's Friday - Love & Kisses (Casablanca).
Bernie Silverman RUNYON SALES U.S. Route 22 Springfield, N.J. 07081	POP: Paradise By The Dashboard Light - Meatloaf (Cleveland Int'l.); If I Sing You A Love Song - Bonnie Tyler (RCA); Steppin' In The Slide Zone - Moody Blues (London); Devoted To You - Taylor/Simon (Elektra); Don't Look Back - Boston (Epic). C&W: Easy From Now On - Emmylou Harris (W.B.); Heartbreaker - Dolly Parton (RCA); Who Am I To Say - Statler Bros. (Mercury); Do It Again - Larry Gatlin (Monument). R&B: Stand By - Atlantic Starr (A&M); Honey I'm Rich - Raydio (Arista); There'll Never Be - Switch (Gordy); If My Friends Could See Me Now - Linda Clifford (Curton); I'm In Love - Rose Royce (Whitfield/W.B.); There Will Be Love - Lou Rawls (Phila. Int'l.).
Tony Mastro PARAMOUNT VENDING 421 Bruckner Blvd. Bronx, N.Y. 10455	POP: Love Or Something Like It - Kenny Rogers (United Artists); Fool - Chris Rea (United Artists); King Tut - Steve Martin (Warner Bros.); Hot Shot - Karen Young (West End); Will You Still Love Me Tomorrow - Dave Mason (Columbia); I've Had Enough - Wings (Capitol). R&B: If You Wanna Do A Dance - Spinners (Atlantic); Take Me - Isley Bros. (T-Neck); Victim - Candi Staton (Warner Bros.); Last Dance - Donna Summer (Casablanca).
Mary T. Moore UPSTATE VENDING 331 Main Street Lake Placid, N.Y. 12946	POP: Macho Man - Village People (Casablanca); Hot Blooded - Foreigner (Atlantic); I Need To Know - Tom Petty (Shelter). C&W: Boogie Grass Band - Conway Twitty (MCA); I've Been Lonely Too Long - Billy Crash Craddock (ABC); Let's Shake Hands & Come Out Lovin' - Kenny O'Dell (Capricorn); Old Flames Can't Hold A Candle To You - Joe Simon (Ovation).
Bernie Hodges COLUMBIA VENDING 6424 Frankford Ave. Baltimore, Md. 21206	POP: An Everlasting Love - Andy Gibb (RSO); Thank God It's Friday - Love & Kisses (Casablanca); Your Teddy Bear - Elvis Presley (RCA). C&W: I've Always Been Crazy - Waylon Jennings (RCA); The World Ran Out Of Love Tonight - Jim Ed Brown & Helen Cornelius (RCA). R&B: Smile - Stargard (MCA); Let's Start The Dance - Hamilton Bohannon (Mercury).
Vic McCarthy CATSKILL AMUSEMENTS P.O. Box 204 Main Street Hurleyville, NY 12747	POP: An Everlasting Love - Andy Gibb (RSO); Hot Blooded - Foreigner (Atlantic); Kiss You All Over - Exile (Warner Bros.); You - Rita Coolidge (A&M); Fool - Chris Rea (United Artists). C&W: Blue Skies - Willie Nelson (Columbia); I've Always Been Crazy - Waylon Jennings (RCA); I'll Find It Where I Can - Jerry Lee Lewis (Mercury). R&B: Groove With You - Isley Brothers (T-Neck); Shake & Dance With Me - Con Funk Shun (Mercury); Smile - Emotion (Columbia); Get Off - Foxy (Dash); Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia).
Russell J. Mawdsley RUSSELL-HALL 116 Race Street Holyoke, Mass. 01040	POP: Life's Been Good - Joe Walsh (Elektra); I'm Not Gonna Let It Bother Me Tonight - Atlanta Rhythm Section (Polydor); Fool - Chris Rea (United Artists); Kiss You All Over - Exile (Warner Bros.); Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia); Hot Child In The City - Nick Gilder (Chrysalis); Love Is In The Air - John Paul Young (Scotti Bros.). C&W: Talk To Me - Freddy Fender (ABC); Blue Skies - Willie Nelson (Columbia). R&B: You & I - Rick James (Gordy).
Maryanne Butterworth APPEL VENDING 188 West Wingohocking Philadelphia, Pa. 19140	POP: Hopelessly Devoted To You - Olivia Newton-John (RSO); Love Will Find A Way - Pablo Cruise (A&M); Love's In Need Of Love - Englebert Humperdinck (Epic); Love Is In The Air - John Paul Young (Scotti Bros.). R&B: Brandy - O'Jays (Philadelphia International); First Impressions - Stylistics (Mercury); Little Girls - Patti LaBelle (Epic); Gotta Getcha Into My Life - Earth, Wind & Fire (Col.).

NORTHEAST

RAYDIO'S 'HONEY I'M RICH!'

IT'LL MAKE YOU RICH!

Raydio's followup to their million-seller 'Jack and Jill,' is a sure smash from the most exciting new group of 1978.

"HONEY I'M RICH!"
Raydio's next smash!
On Arista Records.

Produced by Ray Parker, Jr.

ARISTA

Clifford Barclift PELL AMUSEMENT 2438 E. Robinson St. Orlando, Fla., 32803	POP: C&W: R&B: MPR:	Summer Nights - Travolta/Newton-John (RSO); Hollywood Nights - Bob Seger (Cap.); Hot Child - Nick Gilder (Chrysalis); Reminiscing - Little River Band (Harvest). Sweet Fantasy - Bobby Borchers (Epic); Easy From Now On - E. Harris (W.B.); Let Me - James Darin (U.A.); Better Me - T. Overstreet (ABC); With Love - Rex Allen, Jr. (W.B.). Brandy - O'Jays (Phila. Int'l.); Lady Blue - George Benson (Warner Bros.); I Didn't Take Your Man - Ann Peebles (Hi); I Like Girls - Fatback Band (Spring). Reminiscing - Little River Band (Harvest); Better Me - Tommy Overstreet (ABC); Lady Blue - George Benson (Warner Bros.).
Peggy Sullivan STAR MUSIC 1769 Tully Circle N.E. Atlanta, Ga. 30329	POP: C&W: R&B:	Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia); Summer Nights - John Travolta & Olivia Newton-John (RSO). I've Always Been Crazy - Waylon Jennings (RCA); It's Been A Great Afternoon - Merle Haggard (MCA). Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia); Brandy - O'Jays (Philadelphia International).
Marvin Delpidio LUCKY COIN 1711 St. Charles New Orleans, La. 70130	POP: C&W: R&B:	Love Is In The Air - John Paul Young (Scotti Bros.); Ain't Nothing Gonna Keep Me From You - Teri Del Sario (Casablanca); Fool - Chris Rea (United Artists). Womanhood - Tammy Wynette (Epic); Who Am I To Say - Statler Bros. (Mercury). I'm In Love - Rose Royce (Whitfield/Warner Bros.); Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia).
Henry Holzenthal TAC AMUSEMENT CO. 1525 Airline Highway Metairie, La. 70001	POP: C&W: R&B:	Macho Man - Village People (Casablanca); Summer Nights - John Travolta & Olivia Newton-John (RSO); Magnet & Steel - Walter Egan (Columbia); Love Is In The Air - John Paul Young (Scotti Bros.); You - Rita Coolidge - A&M. It's Been A Great Afternoon - Merle Haggard (MCA); I've Always Been Crazy - Waylon Jennings (RCA); Old Flames Can't Hold A Candle To You - Joe Simon (Ovation). Shake & Dance With Me - Con Funk Shun (Mercury); Brandy - O'Jays (Philadelphia International).
Jimmy Watkins WATKINS MUSIC 1214 Pee Dee Ave. Albemarle, N.C. 28001	POP: C&W: R&B:	Kiss You All Over - Exile (W. B.); You - Rita Coolidge (A&M); Hopelessly Devoted To You - Olivia Newton-John (RSO); Stay - Jackson Browne (Asylum). Talk To Me - Freddie Fender (ABC); Rose-Colored Glasses - John Conlee (ABC); Rake 'N Ramblin' Man - Don Williams (ABC); Beautiful Woman - Charlie Rich (Epic). If You Wanna Do A Dance - Spinners (Atlantic); You're All That I Need To Get By - Johnny Mathis & Deniece Williams (Columbia).
Neil Crenshaw RALEIGH MUSIC CO. 4013 Vesta Drive Raleigh, NC 27603	POP: C&W: R&B:	Took The Last Train - David Gates (Elektra); Taking It Easy - Seals & Crofts (Warner Bros.); Summer Nights - John Travolta & Olivia Newton-John (RSO). I've Always Been Crazy - Waylon Jennings (RCA); Heartbreaker - Dolly Parton (RCA). Soft & Wet - Prince (Warner Bros.); Starting All Over Again - Gwen McCrae (Cat).
Olive Kennedy CAPE FEAR MUSIC 2508 Burnell Blvd. Wilmington, N.C. 28401	POP: C&W: R&B:	An Everlasting Love - Andy Gibb (RSO); Kiss You All Over - Exile (Warner Bros.); If I Sing You A Love Song - Bonnie Tyler (RCA). I Still Believe In Love - Charlie Rich (United Artists); Blue Skies - Willie Nelson (Col.). If You Wanna Do A Dance - Spinners (Atlantic); Soft & Wet - Prince (Warner Bros.).
Bob Nelson / Jim Parent COLLINS MUSIC CO. 1341 Rutherford Road Greenville, S.C. 29609	POP: C&W: R&B:	Hot Blooded - Foreigner (Atlantic); Runaway - Jefferson Starship (Grunt). Boogie Grass Band - Conway Twitty (MCA); Hello Mexico - Johnny Duncan (Columbia). Holding On - L.T.D. (A&M); Shake & Dance With Me - Con Funk Shun (Mercury).
Janet Parker NEWPORT-NEWS AMUSE. 1021 - 48th Street Newport News, VA 23607	POP: C&W: R&B: MPR:	Mind Blowing Decision - Heatwave (Epic); An Everlasting Love - A. Gibb (RSO); Devoted To You - Taylor & Simon (Elektra); Paradise - Meatloaf (Cleveland Int'l.). Heartbreaker - Dolly Parton (RCA); It's Been A Great Afternoon - M. Haggard (MCA). The World Ran Out - Brown/Cornelius (RCA); Here Comes The Hurt - M. Gilley (Epic). There Will Be Love - Lou Rawls (Phila. Int'l.); I Thought It Was You - Herbie Hancock (Col.); It's A Better - Gladys & Pips (Buddah); Seasons For Girls - Trammps (Atlantic). An Everlasting Love - Andy Gibb (RSO); It's Been A Great Afternoon - Merle Haggard (MCA); Seasons For Girls - Trammps (Atlantic).
L.N. Baker TIDEWATER MUSIC 3770 Progress Road Norfolk, Va. 23502	POP: C&W: R&B: MPR:	An Everlasting Love - Andy Gibb (RSO); Whenever I Call You - Kenny Loggins (Col.); She's Always A Woman - Billy Joel (Col.); Gotta Getcha - Earth, Wind & Fire (Col.). Boogie Grass Band - Conway Twitty (MCA); With Love - Rex Allen, Jr. (Warner Bros.); I've Always Been Crazy - W. Jennings (RCA); Animal - Ronnie McDowell (Scorpion). Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia); What You Waitin' For - Stargard (MCA); Smile - Emotions (Columbia); Groove With You - Isley Bros. (T-Neck). An Everlasting Love - Andy Gibb (RSO); Boogie Grass Band - Conway Twitty (MCA); Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia).

Mary Bone R&M MUSIC CO. 1731 E. 22nd St. Des Moines, Iowa 50317	POP: C&W: R&B:	Fool - Chris Rea (United Artists); Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia); Love Is In The Air - John Paul Young (Scotti Bros.); An Everlasting Love - Andy Gibb (RSO); Reminiscing - Little River Band (Harvest). Blue Skies - Willie Nelson (Columbia); Come See Me & Come Lonely - Dottie West (United Artists); I'll Just Take It Out In Love - George Jones (Epic); Caribbean - Sonny James (Columbia); I've Always Been Crazy - Waylon Jennings (RCA). Use Ta Be My Girl - O'Jays (Philadelphia International); Boogie, Oogie, Oogie - Taste Of Honey (Capitol).
Liz Christensen JOHNSON VENDING 127-31st Avenue Rock Island, Ill. 61201	POP: C&W:	Just What I Needed - Cars (Elektra); An Everlasting Love - Andy Gibb (RSO); Life's Been Good - Joe Walsh (Elektra); Kiss You All Over - Exile (Warner Bros.); Ain't Nothing Gonna Keep Me From You - Teri Del Sario (Casablanca). Old Flames Can't Hold A Candle To You - Joe Simon (Ovation); Talk To Me - Freddy Fender (ABC); I've Always Been Crazy - Waylon Jennings (RCA); Let's Shake Hands And Come Out Lovin' - Kenny O'Dell (Capricorn); Blue Skies (Willie Nelson (Columbia)).
Brad Hamma A.H. ENTERTAINERS 1151 N. Rohlwing Rd. Rolling Meadows, Ill. 60008	POP: C&W: R&B: MPR:	Two Out Of Three Ain't Bad - Meatloaf (Cleveland International); Take A Chance On Me - ABBA (Atlantic); Rock 'N Roll Fantasy - Kings (Arista). We Belong Together - Susie Allison (Warner Bros.); Weekend Friend - Con Hunley (RCA); Spring Fever - Loretta Lynn (MCA). Grease - Frankie Valli (RSO); Close The Door - Teddy Pendergrass (Phila. Int'l.); Three Times A Lady - Commodores (Motown); Magnet & Steel - Walter Egan (Columbia). Two Out Of Three Ain't Bad - Meatloaf (Cleveland International); Spring Fever - Loretta Lynn (MCA); Three Times A Lady - Commodores (Motown).
John Gustwiller A. VAN BRACKEL & SONS 1301 Ottawa Avenue Defiance, Ohio 43512	POP: C&W: R&B: MPR:	Summer Nights - Travolta/Newton-John (RSO); If I Sing - B. Tyler (RCA); Kiss You - Exile (Warner Brothers); Love Is In The Air - Jean Paul Young (Scotti Bros.). Tear Time - Dave & Sugar (RCA); I've Always Been - W. Jennings (RCA); Beautiful Woman - C. Rich (Epic); Old Flames - J. Simon (Ovation); Blue Skies - W. Nelson (Col.). There Will Be Love - Lou Rawls (Phila. Int'l.); Brandy - O'Jays (Phila. Int'l.); If You Wanna Do A Dance - Spinners (Atlantic). Kiss You All Over - Exile (Warner Bros.); Blue Skies - Willie Nelson (Columbia); If You Wanna Do A Dance - Spinners (Atlantic).
Henry Gray LEONARD AMUSEMENT 122 North Winter Adrian, Mich. 49221	POP: C&W:	An Everlasting Love - Andy Gibb (RSO); Three Times A Lady - Commodores (Motown); You're All I Need To Get By - Johnny Mathis & Deniece Williams (Columbia); Hot Blooded - Foreigner (Atlantic); Miss You - Rolling Stones (Rolling Stone); Life's Been Good - Joe Walsh (Elektra). Rose-Colored Glasses - John Conlee (ABC); Talking In Your Sleep - Crystal Gayle (United Artists).
Tom Harmeyer PIONEER SERVICE 3726 Kessen Avenue Cincinnati, Ohio 45211	POP: C&W: R&B: MPR:	Break It To Them - B. Cummings (Portrait); Hopelessly Devoted - Olivia Newton-John (RSO); Shame - Evelyn King (RCA); Steppin' In The Slide Zone - Moody Blues (Lon). If You Get Ten - Stampley (Epic); Womanhood - T. Wynette (Epic); Spring Fever - L. Lynn (MCA); Boogie Grass Band - C. Twitty (MCA); Blue Skies - W. Nelson (Columbia). Celebrate - Brass Construction (United Artists); I Like Girls - Fatback Band (Spring); Get Off - Foxy (Dash); Shame - Evelyn King (RCA). Hopelessly Devoted To You - Olivia Newton-John (RSO); Boogie Grass Band - Conway Twitty (MCA); Shame - Evelyn King (RCA).
Jake Hayes GEM MUSIC 902 E. Second St. Dayton, Ohio 45402	POP: C&W: R&B:	Fool - Chris Rea (United Artists); There Will Be Love - Lou Rawls (Philadelphia International); Summer Nights - John Travolta & Olivia Newton-John (RSO); Reminiscing - Little River Band (Harvest). Easy From Now On - Emmylou Harris (Warner Bros.). Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia); Victim - Candi Staton (Warner Bros.).
Betty Schott WESTERN AUTOMATIC MUSIC 4206 N. Western Ave. Chicago, Illinois 60618	POP: C&W: R&B: MPR:	Summer Nights - Travolta/Newton-John (RSO); Paradise - Meatloaf (Cleveland Int'l.); Thank God - Love & Kisses (Casablanca); Steppin' In The Slide - Moody Blues (London). Love Or Something Like It - Kenny Rogers (United Artists); Love Me With All Your Heart - Johnny Rodriguez (Mercury); Hopelessly Devoted - Olivia Newton-John (RSO). Gotta Getcha Into My Life - Earth, Wind & Fire (Col.); Annie Mae - Natalie Cole (Cap.). You & I - Rick James (Gordy); Stuff Like That - Quincy Jones (A&M). Thank God It's Friday - Love & Kisses (Casablanca); Love Or Something Like It - Kenny Rogers (United Artists); Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia).
Bill O'Connor, Jr. O'CONNOR VENDING 9119 Diplomacy Rd. Dallas, Texas 75247	POP: C&W: R&B:	Grease - Frankie Valli (RSO); Magnet & Steel - Walter Egan (Columbia); An Everlasting Love - Andy Gibb (RSO); Hopelessly Devoted To You - Olivia Newton-John (RSO). I've Always Been Crazy - Waylon Jennings (RCA); Rose-Colored Glasses - John Conlee (ABC); Love Me With All Your Heart - Johnny Rodriguez (Mercury). Smile - Emotions (Columbia); Victim - Candi Staton (Warner Bros.); Fool Already Knows - Peabo Bryson (Capitol); Get Off - Foxy (Dash).
Kathy Schaaf RAPIDS COIN 3241 Plover Rd. Wisc. Rapids, Wisc. 54494	POP: C&W: R&B: MPR:	An Everlasting Love - A. Gibb (RSO); Love Is In The Air - J. P. Young (Scotti Bros.); Time For Me To Fly - REO Speedwagon (Epic); Think It Over - Cheryl Ladd (Capitol). Bar Wars - Freddy Weller (Col.); I've Always Been - W. Jennings (RCA); Hello Mexico - J. Duncan (Col.); Womanhood - T. Wynette (Epic); Boogie Grass Band - C. Twitty (MCA). You & I - R. James (Gordy); Boogie, Oogie, Oogie - Taste Of Honey (Cap.); Three Times A Lady - Commodores (Motown); Gotta Getcha - Earth, Wind & Fire (Columbia). An Everlasting Love - Andy Gibb (RSO); Boogie Grass Band - Conway Twitty (MCA); Three Times A Lady - Commodores (Motown).

Margot Green JONES MUSIC CO. 3874 Riverton Ave. N. Hollywood, Cal. 91604	POP: Fool - Chris Rea (U.A.); Dream Lover - Marsall Tucker Band (Capricorn); You - Rita Coolidge (A&M); Kiss You - Exile (W.B.); I Need To Know - Tom Petty (Shelter). C&W: Blue Skies - W. Nelson (Col.); The Fool - Don Gibson (Hickory); You're A Part Of Me - Gene Cotton (Ariola); Hello Mexico - J. Duncan (Col.); Love Me - J. Rodriguez (Merc.). R&B: You - McCrarys (Portrait); Holding On - L.T.D. (A&M); Shake & Dance With Me - Con Fun Shun (Mercury); Get Off - Foxy (Dash); Youngblood - War (United Artists). MPR: Fool - Chris Rea (United Artists); Blue Skies - Willie Nelson (Columbia); Shake & Dance With Me - Con Funk Shun (Mercury).
Alex Ferrero OVERLAND MUSIC 2328 East 14th St. Oakland, Cal. 94601	POP: Fool - Chris Rea (U.A.); If I Sing - Bonnie Tyler (RCA); Summer Nights - Travolta/Newton-John (RSO); Hot Blooded - Foreigner (Atl.); An Everlasting Love - A. Gibb (RSO). C&W: Boogie Grass Band - Conway Twitty (MCA); I've Always Been Crazy - Waylon Jennings (RCA); Old Flames Can't Hold A Candle To You - Joe Simon (Ovation). R&B: Brandy - O'Jays (Philadelphia International); If You Wanna Do A Dance - Spinners (Atlantic); Little Girls - Patti LaBelle (Epic). MPR: Fool - Chris Rea (United Artists); Boogie Grass Band - Conway Twitty (MCA); Brandy - O'Jays (Philadelphia International).
Tom Tomczyk STAR SERVICES 4441 Park Blvd. San Diego, Cal. 92116	POP: I Need To Know - Tom Petty (Shelter); An Everlasting Love - Andy Gibb (RSO); You - Rita Coolidge (A&M); Macho Man - Village People (Casablanca); Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia). C&W: Boogie Grass Band - Conway Twitty (MCA); Caribbean - Sonny James (Columbia); Hello Mexico - Johnny Duncan (Columbia); Here Comes The Hurt Again - Mickey Gilley (Epic).
Mary Lou Derverona ROCKWELL VENDING 1301 E. McFadden Ave. Santa Ana, Cal. 92705	POP: Devoted To You - Carly Simon & James Taylor (Elektra); Whenever I Call You Friend - Kenny Loggins (Columbia); Savannah - Yvonne Elliman (RSO); Back In The USA - Linda Ronstadt (Asylum); Come Together - Aerosmith (Columbia); Paradise By The Dashboard Light - Meatloaf (Cleveland International). C&W: It's Been A Great - M. Haggard (MCA); Heartbreaker - Dolly Parton (RCA); Rake 'N Ramblin' Man - Don Williams (ABC); Easy From Now On - E. Harris (Warner Bros.). R&B: If You Wanna Do A Dance - Spinners (Atlantic); I'm In Love - Rose Royce (Whitfield/Warner Bros.); If My Friends Could See Me Now - Linda Clifford (Curton).
Richard L. Silla SILLA MUSIC CO. 2328 E. Tenth Street Oakland, CA 94606	POP: Two Out Of Three Ain't Bad - Meatloaf (Cleveland International); Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia); Two Tickets To Paradise - Eddie Money (Col.). C&W: I've Always Been Crazy - Waylon Jennings (RCA). R&B: Three Times A Lady - Commodores (Motown); Boogie, Oogie, Oogie - Taste Of Honey (Capitol); Come On Dance, Dance - Saturday Night Band (Prelude).
Earle O'Neal DEL ROGUE MUSIC 764 S.W. 6th Street Grants Pass, Ore. 97526	POP: Summer Nights - John Travolta & Olivia Newton-John (RSO); If I Sing You A Love Song - Bonnie Tyler (RCA); Take It Easy - Seals & Crofts (Warner Bros.); Steppin' In The Slide Zone - Moody Blues (London); Theme: Eyes Of Laura Mars - Barbra Streisand (Columbia). C&W: Here Comes The Hurt Again - Mickey Gilley (Epic); Caribbean - Sonny James (Columbia); Don Juan - Billy Crash Craddock (ABC); I've Always Been Crazy - Waylon Jennings (RCA); Heartbreaker - Dolly Parton (RCA).
Eole Tomlin ACTION AMUSEMENT 1453 Esplanade Klamath Falls, Ore. 97601	POP: An Everlasting Love - Andy Gibb (RSO); Reminiscing - Little River Band (Harvest); Livingston Saturday Night - Jimmy Buffett (ABC); You're All I Need To Get By - Johnny Mathis & Deniece Williams (Columbia); Hopelessly Devoted To You - Olivia Newton-John (RSO). C&W: Here Comes The Hurt Again - Mickey Gilley (Epic); Who Am I To Say - Statler Brothers (Mercury); Hello Mexico - Johnny Duncan (Columbia); If You Get Ten Minutes - Joe Stampley (Epic); Rose-Colored Glasses - John Conlee (ABC).
Audrey Dodd APOLLO-STEREO MUSIC 4230 Elati Denver, Colo. 80216	POP: Kiss You - Exile (W.B.); Steppin' In A Slide Zone - Moody Blues (London); Gotta Getcha - Earth, Wind & Fire (Col.); You Never Done It - Captain & Tennille (A&M). C&W: I've Always Been Crazy - W. Jennings (RCA); It's Been A Great Afternoon - Merle Haggard (MCA); I Fought The Law - Hank Williams, Jr. (RCA); Easy - E. Harris (W.B.). R&B: Brandy - O'Jays (Phila. Int'l.); That's The Way - Chocolate Milk (RCA); Honey - Raydio (Arista); What You Waitin' - Stargard (MCA); Gotta Getcha - Earth, Wind & Fire (Col.). MPR: Kiss You All Over - Exile (Warner Bros.); I've Always Been Crazy - Waylon Jennings (RCA); Brandy - O'Jays (Philadelphia International).
Bill Skinner RAY'S MUSIC CO. 2019 S. Main Street Salt Lake City, Utah 84115	POP: You - Rita Coolidge (A&M); The Grooveline - Heatwave (Epic); An Everlasting Love - Andy Gibb (RSO). C&W: Weekend Friend - Con Hunley (RCA); Rose-Colored Glasses - John Conlee (ABC).
Yvonne Kline KLINE MUSIC CO. 714 2nd St. N.W. Puyallup, Wa. 98371	POP: Life's Been Good - Joe Walsh (Elektra); Kiss You All Over - Exile (Warner Bros.); Gotta Getcha Into My Life - Earth, Wind & Fire (Columbia); Long Hot Summer Night - Wendy Waldman (Warner Bros.). C&W: Livingston Saturday Night - Jimmy Buffett (ABC); Blue Skies - Willie Nelson (Columbia); Hello Mexico - Johnny Duncan (Columbia); I've Always Been Crazy - Waylon Jennings (RCA). R&B: Boogie, Oogie, Oogie - Taste Of Honey (Capitol); The Grooveline - Heatwave (Epic).

OUR NUMBERS MAKE CENTS



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LET'S TAKE THE LONG
WAY AROUND THE
WORLD PB-11369



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IF THE WORLD RAN
OUT OF LOVE
TONIGHT PB-11304



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PB-11322

RCA
Records



Heading East

Big doings at the Music and Amusement Association (New York City) headquarters as Ben Chicofsky and president Irv Holzman begin the battle to bring pinball games into all locations in the city rather than just those with liquor licenses. At the present time all luncheonettes and general food stores are prohibited from installing pins. Irv and Ben have prepared a proposal to bring before the City Council, and it is hoped the answer, within the next few months, will be favorable . . . And following that, the dynamic duo also have petitioned Bally, Stern, Gottlieb and Williams for a meeting in Chicago to discuss equipment warranties. It seems many New York operators have complained about the current 90-day warranty provided by most factories.

It didn't surprise us, but it sure surprised radio station WELM, Elmira, N.Y., when they were swamped with entries for a local pinball contest. Station announcer Larry Hall summed it up: "When we got into it, it seemed like a nice easy thing to do. But it snowballed." Winner of the title "Pinball Wizard", was Fred Brinthaup, who beat out 200 finalists for the title. First prize was a pinball machine. The contest was organized by the Syracuse Vending Company for the radio station. They used the Gottlieb 'Close Encounters of the Third Kind' for the finals, and the pin was rushed to Elmira by Bally Northeast of Syracuse. The event proved such a success the radio station plans another one for next year.

There's always a bright side, and over at Belam Export Corp. they're proving it. Although the dollar keeps sliding backwards, Belam vice president Marc Haim explained business has been exceptionally strong around the world. "We are sure part of the reason is the lower value of the U.S. Dollar. We have been moving a lot of Atari equipment worldwide," Marc said, "as well as games from Exidy and Meadows. Actually, the overseas market has been very strong for us the past two years, and getting better all the time." As a sort of mid-summer celebration, Shane Breaks invited the entire Belam staff over to his place in New Jersey for a pool party, and all 26 of them showed up for a splashing afternoon of fun.

For many in our industry, August is vacation month, and that's exactly what it is for Phil Sternberg at Eastern Music Systems in Philadelphia. Phil is taking his daughter down to Orlando, Florida for visits to such wondrous children's attractions as Disney World, Sea World and Cypress Gardens. When he gets back, he'll bump right into the introduction of the brand new Seeburg phonographs due later this month in distributor showrooms across the country. With the new management team in place at Seeburg, distributor interest is at a high pitch waiting for the new equipment. "We know it's going to be something new and exciting," said Phil, "but we don't know exactly what it's going to be, and so we're all kind of champing at the bit. Still, we all feel confident it will be a big year for music and an even bigger one for the Seeburg phonograph."



Owner Fred Carcone, of Playland in the Times Square area of New York City, recently installed a Polaroid 'Face Place', the new instant color automatic portrait studio. The arcade is in the heart of the busiest area of the city, and fronts on both Broadway and Seventh Avenue. Fred pointed out because "of the tremendous traffic in my place I expected the 'Face Place' to do business. But," he added, "I never anticipated it would average out at better than 500 pictures a week. It has turned out to be the biggest gross in the whole arcade, and I mean of every piece I have in the place. The big thing about it is the instant photo. No sooner does the light flash, and there's your picture."

Plans are underway to stage a major statewide soccer tournament in Maryland, according to Ray Park of Foos N' Fun arcades. Park is a great believer in tournaments as a means of boosting play on soccer tables. "In my place," he said, "I run three tournaments every week: a rookie tournament on Saturday night, a Tuesday night special, and an Open tourney on Sunday. I get enough entrants to keep the tables busy all during what would otherwise be a very slow period." Other operators take note.

"Business is booming these days," said Bill LaHart of Upstate Vending, Lake Placid, New York. And according to Bill there's good reasons: lots and lots of people. Already, work has begun on getting the area ready for the 1980 Winter Olympic Games. Thousands and thousands of visitors and sightseers are making the trek to see what's happening, and to watch the progress of the construction being done. Upstate Vending specializes in game rooms in the major resort hotels in the area, with a small street route as well. "We expect these crowds will continue," said Bill, "right through Olympic time."

Former Rochester operator, and now sales manager at Gremlin Industries Bernie Shapiro, back to his "home town" Aug. 19th for the wedding of son Jamie to Barbara Zachary. Bernie's glamorous bride Margaret also attending, natch. Young Jamie's a student at Arizona State University.

OOPS! In July item on the New Hampshire Pinball Championship held at Funspot in Weirs Beach, N.H. we mistakenly said the location belonged to operator Sid (Half Moon) Ames. As New England tradesters know (and so should we) Funspot was built by and is owned and operated by Bob and John Lawton, who've been in the amusement business up that way for 27 years. In addition to the Circus (arcade) Room, where the tourney was held, Funspot has slot car racing, an antique arcade, two other arcades, mini-golf and a driving range. Its 30 acres also include Chief Red Dawn's Indian Village and a children's theme park called Storybook Forest. It's overall the largest amusement facility in the Lakes Region and a credit to the ingenuity of Bob and John Lawton.

Ohio Music and Amusement Assn. president Dennis Hilligan announced that the Fifth Annual OMAA Exhibit and Show will be held May 11 - 12 at

If your pinball cocktail table doesn't have the following features and benefits, you bought an inferior machine:



- playfield interchanges on-location within 10 min.
- four-player micro-processor
- complete coin and game adjustability
- match feature
- adjustability to free play, add-a-ball and novelty
- game is never sold to a location or to the people who sell to locations
- 24 hour parts processing service
- tournament package
- advertising residuals
- field-tested for proven income and serviceability
- sturdy and attractive plywood-constructed cabinet design



'Black Velvet'

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the Columbus Hilton Inn. Exhibit and Show committee chairman Larry Van Brackel and 1978 chairman Jim Hayes are already hard at work to guarantee that the '79 show will be even bigger and better than ever (many factory people consider the Ohio meeting the largest regional show in the country).

Paul Galloway of the World Pinball Championships advises that their first tournament will be held Aug. 28 thru Oct. 14 in locations in Norfolk, Virginia Beach, Newport News and Richmond . . . North Carolina vending operator Gordon Scott III (Scott Vending Co., Forest City) will be general chairman of the 1978 NAMA Convention and Exhibit, scheduled for Oct. 5 - 8 at the Georgia World Congress Center in Atlanta. This is the first time the big NAMA will be held in Atlanta, and the group expects over 8,000 trade people to attend.

Midwest

As RePlay went to press, the new management group at Seeburg unveiled their first phonograph for distributors. The inside poop is that the new box utilizes micro-computer technology, and is only the first in a projected series of phonographs aimed at revolutionizing the industry. The box has a 'today' disco look in both color and design. A quick RePlay survey of Seeburg distributors revealed strong feelings on their part that the "good old days of Seeburg" definitely were in the future.

Extremely busy getting things organized for the upcoming major statewide soccer tourney in September, Chuck Farmer of Shaffer Distributing, Columbus, Ohio, told us, "We expect there will be at least 300 local taverns and bowling alleys participating in the big event." One of the main thrusts of the tournament is to upgrade the play price on soccer tables from 25 cents to 50 cents. "We have always found tournaments to be a successful way to merchandise equipment," added Chuck, "and for this reason we have high

hopes our efforts will pay off. Interest in soccer seems to be growing, and a major tournament always creates additional momentum."

Billed as the second largest state fair in the country, second only to the monster held in Texas each year, the current Ohio State exposition at Columbus will attract more than two and a half million visitors. And right there to help them enjoy things will be Tommy Thompson of Tora Music. Tommy called to tell us he was setting more than 100 games in a portable arcade on the fairgrounds. The festivities run for two weeks, "and the equipment takes a beating like you can't imagine," said Tommy. It may be true, but knowing Tommy and his crew we're sure they can handle whatever is thrown their way.

In preparation for their coming (November 10, 11, 12) Exposition and Trade Show, AMOA mailed stickers for members to use on all their mailing pieces. The idea is to promote the expo and coin industry as a whole. Stickers are free and can be had by members in any quantity. Exec veepee Fred Granger also explained this year's show will have two major changes aimed at improving things. First, the registration will be much more streamlined than in the past. And second, exhibit hours on opening day will be uninterrupted and run from noon to 6 P.M. An added bonus will be special exhibit floor visiting hours for distributors.

Something new has been added, or at least it's the first time it's been reported to RePlay: A fashion show held atop a display of pinball machines. It all happened at Paul Bell's Barrington Amusement, Barrington, Illinois, where the arcade served as the backdrop for the ladies' fashion show. The event was photographed and became the featured layout for the local newspaper. The models posed standing on the pingames, wearing outfits color coordinated to the colors of the games. There's no telling where all this will lead.

Empire Distributing, Chicago, at

the direction of Joe Robbins, recently surveyed operators throughout the midwest to gauge their interest in participating in a series of seminars "on various aspects of route management." According to Robbins, the agenda for the seminars could include: route accounting, simple financial statements, operating expenses, management of personnel, collection procedures, servicing, equipment and parts purchasing, procedures in music operation, pinball operation, pool table operation, guidelines in buying or selling an operation, and the problems of direct sales. The mailing included a self-addressed card for the surveyed operators to return to Empire. We'll keep you informed about what's happening.

And a nice note from Molly Karpitz, patient service coordinator at the Jerry Lewis Muscular Dystrophy Summer Camp, who wrote: "Both machines were in continuous use by our campers. We had a constant battle for first place, and the missing legs on the pinball machines were a blessing. Our campers in wheelchairs were able to see exactly how their game was going. Your part in donating them to our camp was greatly appreciated not only by our staff, but also by our patients for helping make this year's camp such a success." The note was sent to Empire Distributing.

Bert Davidson, NSM honcho in the United States, relayed information to us about the great job L.C. Butler was doing, so we called L.C. and learned he's begun something which may sweep the industry. He's put the NSM box into Pizza Huts. But with the jukebox, and hidden inside, he also installs an FM radio. He sets the radio to an easy listening station and then wires it to the jukebox so that the radio plays when the box doesn't and it goes off when money is put into the jukebox. Butler says he's made the installation in over 100 Pizza Huts in the gulf coast area of Texas, and his collections have risen almost 30%. "When I finish all of the installations in Pizza Huts," he said, "I'm going to try it on other parts of my route." Good thinking.

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On the Coast

Vacationers from out these parts include Northwest Distributing's chief Ron Pepple, off to South Africa for a couple of weeks with his travel agency partner . . . Michelle (Exidy) Jacobs and the kids vacationed back in home town of Milwaukee, leaving Paulie all alone in their brand new house. However, Paul's hittin' the sales phones heavy, taking orders for their brand new 'Football' video attraction . . . Genial Sol Tabb and his charming Missus Irene out to Lotus Land for a couple of weeks, visiting with son Eric, and generally checking out the business here in the Southern California market. The Tabb's made their headquarters down in Newport Beach and have been running all over the place seeing this, that and everything else the Southland has to offer tourists. Eric, by the way, has been a resident in the San Fernando Valley several months by now, having left the Tabb routes in Florida to become a pleasure boat distributor out our way. Doing very nicely, thank you!

Nancy Henderson and the crew at Imperial Billiard Industries have completed the move from Glendale out to lavish new quarters in Sun Valley on Tamarack Ave. The place should be in tip top shape in couple of weeks. While business is going on as usual, there's still quite a bit of parts and boxes that have to be put in their new places. The big boss himself, Bert Bettini, spent a few days out in the L.A. area two weeks ago, and included an inspection visit of the new place. "Very impressive! Our many customers will really like these quarters and the improved service it will enable our staff here to offer," he declared. By the way, Bert's youngest son Bob has been working at the west coast Imperial offices since May and loving it (also loving Southern California).

Stan Rousso has left his spot as chief of the Portale Automatic offices; Tom Portale now taking up the top slot. And Jerry Monday, previously their field sales manager down in the Los Angeles market, has moved up to the San Francisco branch as head man . . . Bill Currier, Irving Kaye Company sales manager, concluding two

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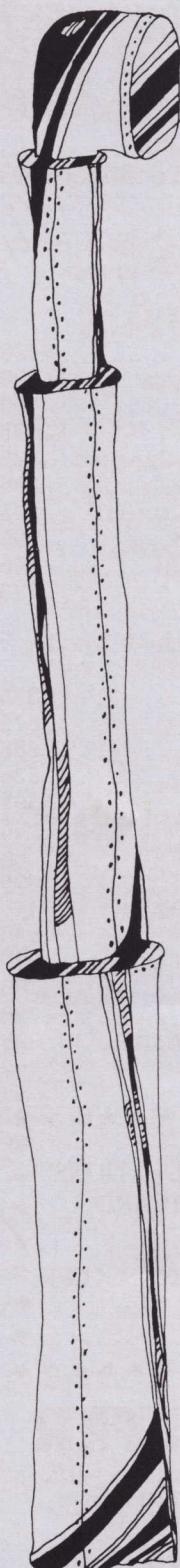
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PERISCOPE

Over the past few years, we have seen an amazing growth in the arcade segment of the coin amusement industry. If we can believe the forecasters, the future will bring more population growth, more leisure time, more business growth and more spendable dollars in the economy. This means we can expect a continuing proliferation of arcades with all of the problems continued growth and bigness bring to the operator.

Unfortunately we live in an economy of rising inflation which means the operator has to make an all out effort to derive every measure of profit from every dollar earned. This is a major problem in every business, of course; but an even greater one in the coin industry where so much cash passes through so many hands. So when the coin operator does open his first arcade, or even his second and third, he may not be aware of the most costly of hidden problems — employee theft.

There have been any number of studies proving the extent of this type thievery, and everyone in business knows it exists. The more important thing is doing something about it.

First realize you can detect theft. Also understand the earlier any theft is detected the easier it is to fight it. In the final analysis, the least expensive method for cutting down on stealing is by keeping full and accurate records.

The most direct way to start is to personally supervise a series of collections at different time periods, during different days of the week. This will give you some norms from which to judge performance on those days you will not be there.

The next most important step is to be sure all of your machines are metered. This simple step can prevent more stealing than probably any other idea you can devise. And, along with your own personal spot checking and meters, be sure you have an absolutely accurate cash count.

A cash count is useless unless you have one person responsible for all of the receipts. In other words, either your cashier or your manager must take the responsibility, of each day's receipts and bank deposits. This would include all of the change on the premises as well.

In addition to keeping a tight rein on the cash flow each day, the meters must be checked on at least a weekly basis, and even better if there's time to check them more frequently. Any discrepancies between receipts and meter readings must be justified by the person who is charged with the responsibility.

One of the ways to keep your readings accurate is to record every service call on every machine, even if your mechanic is on the premises. When such records exist, it makes it more difficult for an employee to blame testing and free plays for a shortage of cash. It also forces more than one person to be in on the thievery if any is going to take place.

Don't forget that stealing is contagious, especially if it isn't checked. Employees, the honest ones anyway, are not angry when you keep them honest. Do it, and do it often with check-ups.

Also, rotate your employees in each location to different shifts, and if you have more than one location, to different arcades. This, too, will give you variances in collection returns. Be aware of these changes and act. Only by indifference can you really be hurt. At the same time you will be undermining the zeal and integrity of your honest employees who are sure to be influenced by those getting away with something.

If you are going to make it into the prosperous eighties in one of the most exciting and glamorous new phases of the coin industry, you're going to have to overcome a host of obstacles. Don't let indifference to employee theft rob you of a great opportunity.

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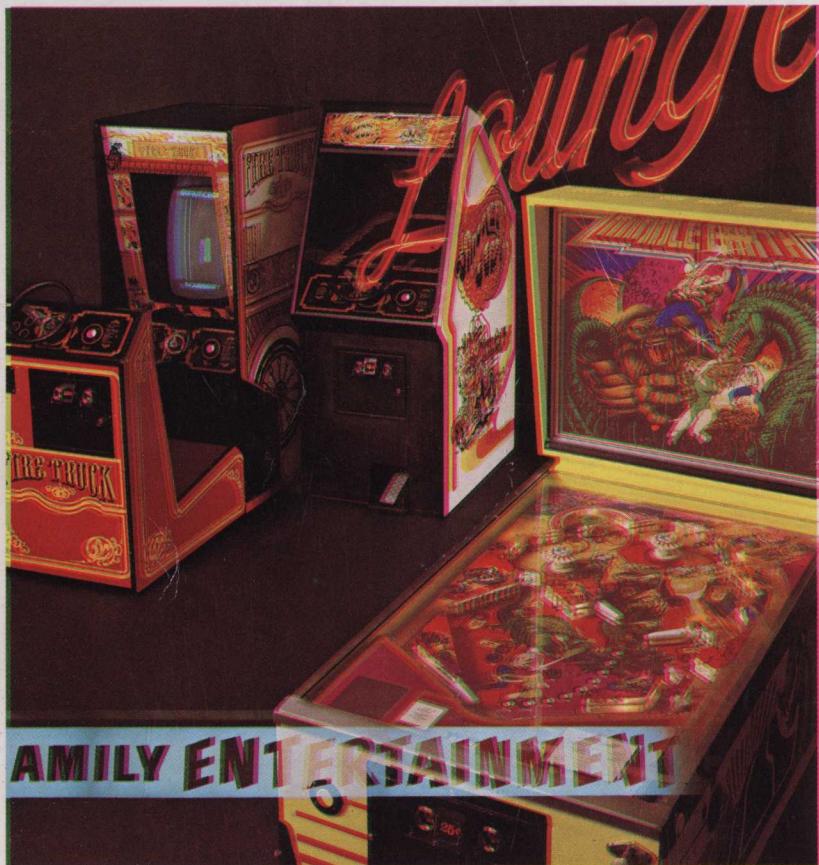
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